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TABLE OF CONTENTS

	Page
FOREWORD	3
INTRODUCTION	5
CHAPTER 1.	
I. GENERAL CONSIDERATIONS	7
II. RECREATION	9
III. THE PROGRAMME	9
CHAPTER 2.	
I. THE GYMNASTIC LESSON	
1. General Considerations	12
2. Table Construction	16
3. Progression	25
4. Class arrangements	26
5. Exercises to be performed with a rhythmical swing	29
6. Team work	32
7. Introductory notes to the Tables	33
TABLES 1-12	36-92
,, A-C	93-100
II. LISTS OF GYMNASTIC EXERCISES	
1. Leg exercises	101
2. Arm exercises	103
3. Heaving exercises	104
4. Balance exercises	105
5. Dorsal exercises	107
6. Abdominal exercises	111
7. Lateral exercises	114
8. Jumping exercises	118
9. Vaulting exercises	119
10. Agility exercises	124
11. List of medicine ball exercises and games	140
CHAPTER 3.	
I. GAMES	
1. Hints on teaching and organisation of the class.. .. .	145
2. Team Ball Games	150
3. The national team games	157
II. ATHLETICS	
1. Running	163
Sprinting	164
Distance Running	166
Relay Races	167
Cross-country Running	167
2. Hurdling	168
3. High Jump	174
4. Long Jump	181
5. Standing Long Jump	183
6. Hop, step and jump	184
7. Standing High Jump	185
8. Shot putting	186
9. Other Athletic Events	190

III. SWIMMING

1. Organisation	..	..	..	..	..	..	191
2. Lesson schemes	..	..	..	..	..	..	199
3. The strokes	..	..	..	..	..	..	201
4. Land practices	..	..	..	..	..	..	207
5. Diving	..	..	..	..	..	..	210
6. Floating	..	..	..	..	..	..	213
7. Life saving	..	..	..	..	..	..	215
8. Tests and Awards	..	..	..	..	..	..	215
IV. DANCING	..	..	..	..	..	..	216
V. BOXING	..	..	..	..	..	..	219
Skipping	..	..	..	..	..	..	237
VI. WRESTLING (for " Lifts," not " Throws ")	..	..	..	..	..	..	240

CHAPTER 4.

CAMPING	251
---------	----	----	----	----	----	----	----	-----

CHAPTER 5.

SUGGESTIONS FOR ORGANISERS AND LEADERS

I. ALTERNATIVE SCHEMES	..	..	..	..	..	..	255
II. ACCOMMODATION	..	..	..	..	..	..	256
III. HINTS TO LEADERS	..	..	..	..	..	..	257
IV. THE CARRY-OVER TO SUMMER ACTIVITIES	..	..	..	..	..	..	258

APPENDIX I.—DESCRIPTION OF GAMES

(a) Team Ball Games	..	..	..	..	..	..	260
(b) Games suitable for early training in co-operative play and in marking opponents	..	..	..	..	..	..	268
(c) Races to develop speed and agility	..	..	..	..	..	..	271
(d) Miscellaneous Games	..	..	..	..	..	..	272

APPENDIX II. ATHLETIC SPORTS	274
------------------------------	----	----	----	----	----	-----

APPENDIX III. SWIMMING SPORTS	276
-------------------------------	----	----	----	----	----	-----

APPENDIX IV. A BOXING MEETING	277
-------------------------------	----	----	----	----	----	-----

APPENDIX V. STANDARD TESTS, ETC.	278
----------------------------------	----	----	----	----	----	-----

Abbreviations

The following abbreviations have been used :—

R.B.=Reference Book on Gymnastic Training for Boys.*

Syll.=Syllabus of Physical Training for Schools, 1933.†

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FOREWORD

The publication of this Handbook, and of the companion volume on Recreation and Physical Fitness for Girls and Women was foreshadowed in Circular 1445, which the Board issued at the beginning of 1936 as a statement of their views of the policy to be pursued in matters of physical education. Since then the Government have announced their plans for helping the work of voluntary agencies and thereby developing the opportunities available to those who have left school of enjoying some form of physical activity in their spare time. The books come, therefore, at an opportune moment, when those who are responsible for conducting the activities of youth organisations, clubs, classes and centres, and for selecting and training new leaders, may be glad of advice and guidance. The books are the first of their kind to be issued by the Board of Education. They are the fruits of the labours of the Board's experts in the subjects they discuss and of consultation with many outside persons and bodies, who have contributed very generously of their knowledge and experience. Though alterations and modifications may be required in any future editions that may be called for, it is hoped that the books will prove of real assistance to all organisers, teachers and leaders of physical activities.

Men in this country are fond of open-air games and pastimes, and many who have hitherto had little opportunity for these forms of physical recreation will benefit by facilities which will now be brought within their reach. The time is opportune for an appeal to youth to make the best of itself by the development of body, mind and character. Training of this kind demands keen and conscious effort, and it is one of the most valuable features of such a sport, for example, as boxing, that it requires fitness, self-control and courage.

The Scandinavians have based their physical training upon physical exercises and gymnastics. These forms of activity give alertness, agility, control, balance, poise and rhythm. They are an invaluable preparation for games and outdoor pastimes, and they are best able to produce a harmonious development of the body.

It is for the leaders of youth to appeal to the young men around them to take a pride in becoming physically fit. At the same time one part of the body should never be developed at the expense of another ; and the body should never be developed at the expense of mind and spirit. The Greek ideal was a balanced rhythm of life, a golden mean, and excess whether of study or gymnastics is disharmony and to be avoided. The spirit of a boy is often finer than his physique, and unless care is taken that his exercises are graduated according to his strength he may, even though his training is entirely voluntary, over-exert his physical powers.

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Chief Medical Officer,

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Whitehall,
London, S.W.1.
May, 1937.

INTRODUCTION

It is possible that the thought of *organised* recreation is repugnant to many people, and this may be due, partly to the known fact that the desire on the part of youth to express itself in a physical sense is instinctive, and partly to a belief that this desire will be satisfied through the individual's own initiative. In support of the latter argument, attention would be drawn to the increase in the number of those who can be seen taking exercise during the week-end and at holiday time ; on the playing fields and on recreation or athletic grounds, cycling on the roads, tramping and camping on the countryside, and swimming in baths or in the sea. But these opportunities are not open to the great majority, they are not frequent enough to be really satisfying to those who take part, nor is the desire for recreation confined to the youth of the country. It should also be realised that modern conditions of living tend, in an ever increasing measure, to eliminate the necessity for personal physical effort and to dull the desire for exercise. For example : in these days of cheap and easy transport there is little call for effort. To go from one place to another in the shortest possible time and with the least expenditure of energy appears the universal wish. Far fewer young men than formerly have even the satisfaction of exercise by means of manual labour, whether skilled or unskilled. Moreover, leisure time is now spent to a large extent in sedentary occupations.

To provide forms of recreation, with the underlying aim of attaining and maintaining physical fitness, will not only meet the increasing need, but will also be the means of developing in the individual that type of discipline which is one of the surest foundations of an upright and self reliant character, and will open up opportunities for the formation of friendships, so vital to the adolescent. The resultant gain to the physique and happiness of the manhood of the country will be pronounced.

With seven months of early darkness and with the climatic conditions usual in these months, it is inevitable that the majority must take much of their exercise indoors ; indeed there is ample proof in this country that indoor exercise can attract and hold those who take part. There is, however, evidence that often the conditions under which an attempt is made to organise exercise defeat the end in view ; such conditions include lack of space, ill kept and poorly ventilated buildings, shortage of materials and apparatus, absence of changing and washing facilities, and ineffective leaders. Failure may be due to the lack of appreciation of essentials or to lack of funds, but it cannot be too strongly urged on Local Education

Authorities and on Officials of Voluntary Organisations that prior to the formation of classes, careful consideration should be given to the conditions under which exercise is to be taken. For although these conditions will probably not be ideal, yet for success they must comply with certain definite requirements. Of these essentials the most vital is the quality and the knowledge of the leader.

The Schools provide a systematic and progressive physical education up to a certain age, and on this initial training it should be possible to build a scheme of bodily training for youths and men. Too often the respective purposes of physical education at school and recreation for adolescents and adults are confused. The programme of recreation and the method of conducting it must be in keeping with the purpose for which the members of a class attend, and exercise must be taken under conditions which create a spirit of good fellowship, co-operative effort and discipline. In fact, the atmosphere should be that of a good club.

Hard and fast rules in a book for the guidance of leaders who conduct physical activities for youths who are not undergoing full-time education would not be wise owing to the variety in conditions. Such rules would be inapplicable in many instances, and there is no wish to curtail the initiative and the resource of many who are already doing excellent work as leaders. The book contains suggestions on general lines for the possible indoor activities: dry bones, which the leader must vitalise, and so create such a desire for fitness, and such a link with outdoor activities, that his followers will wholeheartedly seek their exercise in field games and sports, in the swimming bath and in the sea or river, and in walking and camping during the four or five months of the year when such open-air activities are most profitable.

CHAPTER 1

I. GENERAL CONSIDERATIONS

Accommodation and Equipment.—For indoor recreation a floor space of 70 feet by 40 feet is desirable, and in any case this should not be less than 60 feet by 30 feet. The floor should be boarded as for a gymnasium; a wood block floor is most unsuitable, owing to its lack of resilience.

The windows, if low, should be protected, and such things as glass fronted cupboards, pictures, chairs, reading desks, piano, etc., which are likely to cause or receive damage, must be removed.

Good ventilation is essential, and the room, though warmed, should not be overheated. During the winter, a suitable temperature is between 55° and 60° F.

The system of lighting must be effective over the whole area; dark patches may cause accidents in jumping and vaulting. Low hanging lights make the use of a room for exercise impossible.

Gymnastic equipment is necessary. It should consist of at least portable gymnastic apparatus comprising:—6 to 8 benches, 4 coir mats 4 feet by 6 feet, 2 sets of jumping stands, vaulting horse, box and buck, and an agility mattress. Storage of this apparatus is necessary where the room is required for other purposes during the day.

There should also be an ample supply of small games gear such as footballs, rubber balls, medicine bags, skipping and jumping ropes, etc., and a box with lock in which they can be stored.

The provision of inexpensive additions will make for greater variety and interest: e.g. short rails on the walls to which the benches can be hooked, sockets in the floor for posts, platforms or hooks for punch balls, etc., also such improvised arrangements as will bring the portable apparatus into wider use, or will assist in the introduction of games and athletic practices.

Adjustable bench standards, a recent invention, make it possible to do more with the benches, but, where space is limited, they may prove somewhat cumbersome.

Hygiene.—Dust and a dirty floor detract from the hygienic conditions which are essential to a room used for exercise. The floor should be cleaned regularly and the dust should be swept up prior to the attendance of a class.

It should be compulsory for all members of a class to make a complete change of clothing. Shorts and (or without) vest, with rubber soled shoes is the most suitable dress. Where shoes are stored on the premises lockers, divided into compartments, should be provided.

Shower baths, or at least a rub down after exercise, are most desirable, and facilities for such can often be improvised at a small cost.

Nobody should enter the exercise room in outdoor shoes, and no smoking should be permitted in this room.

Organisation of Classes.—Consideration of suitable grouping is very important. Not only is it advisable from the point of view of the personnel of the class, but also because the physical homogeneity of the class is vital

to the methods adopted by the leader. A class that is physically ill-assorted will seldom prove successful.

Those of 14 to 18 years of age should be divided into junior and senior groups, those under 16 who possess exceptional physique being allowed in the senior group. Over the age of 18 the practice may vary. 18 to 21 is the next best group, though the age range may be extended to include those up to 25 years of age. There will generally be a few men older than this, who are willing to join this last group, their general fitness being a guarantee against the risk of overstrain when in competition with younger men. But, as a rule, classes for those over 25 will contain men of rather a wide range of ages. Differentiation may here be advisable between those whose habits are more sedentary, such as are found in a "Business Men's" class, and those who are more active and whose muscles are more resilient. The two types need an essentially different treatment. A suitable size for a class is between 24 and 30.

The duration and frequency of the meetings are matters which depend on local conditions. A meeting should not be for less than one hour, and, provided that care is exercised in the arrangement of the programme, it can be extended to two hours.

Classes arranged by Local Education Authorities may be open to students who are studying other subjects during the week, but the link with academical studies should not be made obligatory.

It may be found that "Recreation" and "Keep Fit" classes are desirous of more than one meeting a week. The effort to meet this wish should not be made unless regular attendance at both meetings is ensured. Although such classes do not have for their *raison d'être* progressive physical education, regularity throughout the year should be encouraged. Every class should end the year satisfied that something has been accomplished; also, that they can look forward to exercise of greater severity, complexity and interest during the following year. In this way the personnel will be encouraged to continue their allegiance to the classes and tend to develop a club spirit.

The substance of this Chapter relates to indoor accommodation, but when considering the question of the organisation of classes it is important to review what facilities can be provided for exercise out-of-doors during the early autumn and late spring evenings. And further, what can be done to keep these classes together during the summer months, by means of regular meetings and by the organisation of camps.

The Leader.—Such are born rather than made. But the leader cannot be born with the necessary technical knowledge for this work, nor can he rely solely on the facts that he is a gamesman, is very fit and has some knowledge of gymnastic exercises through having received a good physical education in his younger days. His qualifications to play the part of a leader of men must also include patience and tact, sympathy with the less gifted performers, common sense, a vitality that is infectious, and that magnetic personality that welds and holds his followers together. But he must be a versatile master of his work, and to become this he must devote time to being trained, and thoroughness in the preparation of his schemes of exercise. Shortcomings in this direction spell failure.

Those responsible for the organisation of classes need to make provision in advance for the efficient training, supervision and guidance of the efforts of the leaders.

II. RECREATION

It is essential that what constitutes "Recreation" under these conditions, and in what form it is likely to prove acceptable to adolescents and adults, should be fully appreciated.

The classes will consist of those who desire *exercise*. While not likely to be hypercritical of the technique of the exercise supplied, they will not be satisfied with a form of gymnastics which seems to consist of a sequence of somewhat aimless and pernickety movements of the limbs and the body, in which energy is sacrificed to form. Neither will they tolerate a poor selection or a tame application of games, and they will be highly critical of the evening's programme, in regard to whether its constituent parts are interesting, and whether it gives them a feeling of mental and physical exhilaration and satisfaction. They would resent any suspicion of being treated as small boys and they will not tolerate the class methods of the school. They have grown to man's estate, and they look for a manly treatment for their vigorous bodies.

Obviously all depends upon the leader. For him there are two main issues, which are interdependent.

(1) *The spirit which pervades the whole meeting*.—Whatever is carried out must be full of life. Pauses and dead points must not be permitted, and there must be no reversion to the old policy of one performer and many onlookers waiting their turn. There must be the urge to do better, to gain skill, and the encouragement to each individual to give his utmost willingly. There must be a keen sense of orderliness and co-operation, which of themselves create discipline, and a happiness, which, with accentuated activity, are the notes most obvious to an onlooker.

(2) *The form and content of the programme*.—The arrangement may have to conform to conditions which are far from ideal, and here the leader's ingenuity must play a great part. The exercise must be in keeping with the age and with the ability of the class. There are many sources from which the leader can draw inspiration, and his versatility will ensure that interest is well maintained, and that the training effect is comprehensive. There must be in the leader's mind a purpose behind all that he orders, and to achieve this he must give the most careful consideration to the preparation of his programme. Suggestions regarding the Form and Content of the programme will be found in the next Section and in Chapters 2 and 3.

III. THE PROGRAMME

It is proposed here to bring under review the different branches of activity which may be drawn upon in greater or lesser degree, and, according to individual desire and local opportunity, so to vary the evening's programme as to fill the time devoted to the meeting.

It is presumed that all programmes will include—in most cases as the main item—gymnastics, a term which should be interpreted in its broadest sense. There will also be special need for such team games, races and competitions as lend themselves to indoor conditions. Athletics, Swimming, Dancing, Boxing and Wrestling must also be considered. Chapter 2 deals with Gymnastics and Chapter 3 with the other Recreational Activities in greater detail.

Gymnastics.—In Section II reference is made to the classes' probable reaction to ineffective exercises. The reference applies particularly to a certain type of free-standing exercise, and to cases in which a leader fails to appreciate that the mere performance of exercises may not result in *Exercise* for the class. On the other hand, a class will derive immense satisfaction from working together at free-standing exercises and those in the kneeling, sitting or lying positions, provided they have some "bite" in them, and are linked together in a way to approximate closely to the conditions of spontaneous activity. There is, however, a limit to the strength demanded in the performance of exercises with which apparatus is not employed, and, although they can produce a feeling of well-being, they are not in themselves satisfying. With a full equipment of fixed and portable gymnastic apparatus, it is not difficult for the well trained leader to provide what is necessary. But even with portable apparatus, thought and ingenuity will enable the leader to form a more strenuous group of exercises of a defined form without slowing up the sequence of movement to a great extent. Here also, exercises taken with the aid of living support can be introduced. Further, an additional and more purposeful background to the exercises can be acquired through a closer study of the fundamental movements allied to certain types of games and of field events in athletics. This introduces a stronger type of exercises which can be applied as a series of linked movements, and which may or may not entail the use of simple apparatus. But portable apparatus gives tremendous scope to the freer forms of jumping, vaulting and agility. These never cease to attract; they call for a degree of strength and control, demand daring and grit, and give the satisfaction of measurable accomplishment. Here then are three different groupings of exercises: the group of free-standing and floor exercises linked together, the group of stronger exercises, still of defined form, often taken in conjunction with apparatus and living support, and the group of movements which have a freer form and are associated with jumping, vaulting and agility. None is complete or satisfying in itself, but in combination they form a well-balanced and thoroughly acceptable treatment. Such an arrangement is commonly known as a Gymnastic Table.

The gymnastic table may form the full hour's programme, though it is more usual to include a short game or races. At other times the table may be condensed to give more time to the inclusion of other activities, and, on occasion, the gymnastic part of the programme may be limited to the first of the groups mentioned above. The remainder of the programme may be made up of one or more of the activities to which reference will now be made. When the meeting is of more than an hour's duration, it will be usual to devote an hour to the gymnastics table, and, after a short interval, to fill the remainder of the time with other activities, even including additional practice in vaulting and agility. (See Chap. 5, Section I.)

Games, races, competitions.—These are invaluable as a means of satisfying the need for keener co-operation in team work, healthy rivalry, and the habit of give and take between the members of the class. They find their place either in combination with, or supplementary to, the gymnastic table.

Their success depends on the leader's choice in selection, on his organisation and on his control. Rules should be simple, but the development of skill and tactics should never be neglected.

The choice of suitable forms for use in-doors is limited, and outdoor accommodation, if available, should be used to the fullest extent during the lighter evenings.

It is through games and athletics that one means may be found of holding the class together during the summer months.

Athletics.—To mention athletics in connexion with indoor exercise may seem incongruous, yet it does provide another channel through which interest in body control can be awakened. The field rather than the track events will come under consideration, and the analysis of the actions required in certain events will not only provide ideas on which to construct a group of associated exercises, as previously mentioned, but will encourage the mastering of the a, b, c, of an event sufficiently to give the performer confidence that his actions are correct, and an intense desire to put his skill to the test in the open.

Swimming.—Apart from the practice on land of the actions employed in advanced strokes, and of the land drill for life saving methods, a swimming bath is essential to enable swimming to be classed among the evening's activities. If it be possible to use a bath, attendance thereat should not mean just a bathe for the class. There is the same need for a worked out programme as in the exercise room, and for a similar welding of instruction, practice, game, race and competition, into which the whole class can be drawn, and from which all can derive beneficial exercise.

Dancing.—The types appropriate for use are Sword and Morris Dancing and Jigs, but their incorporation in the programme implies special knowledge on the part of the leader, and, preferably, an assistant with fiddle or piano. Dance and jig steps can however be usefully employed in the gymnastic table, and indeed may lead up to the simpler dances or jigs. Fortunately, too, much of the music for the dances can be obtained in the form of gramophone records.

Boxing and Wrestling.—These two are grouped together because the inclusion of either depends on the leader's qualifications and on his ability to make of either a class activity. They are both valuable, but their inclusion depends on the wishes of the class. In some districts they will be taken up keenly, in others it would be bad policy to attempt to introduce them. In both cases success depends upon the methods employed in their organisation.

CHAPTER 2

I. THE GYMNASTIC LESSON

1. General Considerations
2. Table Construction
3. Progression
4. Class Arrangements
5. Rhythmical Exercises
6. Team Work
7. Introductory Notes to the Tables
8. The Tables, including Figures and Diagrams.

II. LISTS OF GYMNASTIC EXERCISES

1. Leg Exercises
 2. Arm Exercises
 3. Heaving Exercises
 4. Balance Exercises
 5. Dorsal Exercises
 6. Abdominal Exercises
 7. Lateral Exercises
 8. Jumping Exercises
 9. Vaulting Exercises
 10. Agility Exercises
- } Including Figures.

I. THE GYMNASTIC LESSON

1. GENERAL CONSIDERATIONS

In Chapter I reference is made in general terms to certain fundamental principles to be considered in planning a gymnastic lesson for recreational classes which meet under the conditions assumed in this book. These principles are here examined in greater detail in order to guide the Teacher (Leader) in the important work of table construction.

The gymnastic lesson consists of a series of exercises and activities designed to produce a complete and well balanced development of the body. It is therefore essential (1) that the exercises should be suited to the age and capabilities of the students and (2) that the teacher should, on the one hand, be familiar with the characteristic effects and relative difficulty of the exercises he employs and, on the other hand, with the needs and interests of his class. These essentials pre-suppose on the part of the teacher a technical equipment of no mean order, and it is certain that the enthusiastic leader will strive to increase his knowledge concerning them. (Chap. 1, page 8 "The Leader".)

A gymnastic lesson does not, however, depend entirely for its success on technical skill and knowledge of principles; the spirit of the lesson is also of vital importance. The question to be asked is whether there is a lively, happy, enthusiastic spirit animating the teacher and the class. If not, the best results cannot be obtained, for bodily exercise, no matter how skilfully directed, loses much of its effect unless associated with cheerfulness, good humour and goodwill. Indeed, these qualities should

be regarded as a necessary part of the teacher's equipment, for he cannot teach successfully without them.

Sympathetic understanding and virile leadership are, therefore, fundamental characteristics of good gymnastic teaching, and nowhere do they exert a more powerful influence than with classes of youths and men.

In planning a gymnastic lesson for recreational classes it is important to remember that the chief aim is to satisfy the students' need of recreation. Some of the more academic considerations, which merit special emphasis with homogeneous classes in schools and colleges where regular and frequent gymnastic lessons are provided as part of a general educational course, will receive less attention with classes organised under the conditions obtaining in the majority of clubs and similar institutions. It should not be assumed, on this account, that any sacrifice of the basic principles of educational gymnastics need be involved, although conditions may in certain instances call for some modification of the more conventional methods of table construction. In catering specially for recreative classes it may be necessary, therefore, to vary normal procedure and allow for a shifting of emphasis ; general principles, however, remain unaffected.

In order that the lesson may reflect the spirit of spontaneous physical recreation, it must be interesting, enjoyable and physically satisfying. These qualities are closely related and are the product of several factors, the chief of which are :—

(a) *The right selection of the material to be used.*—In selecting the exercises which are to compose the lesson, it is important to remember (i) that all the elements needed for a complete and well-balanced physical development should be represented in due proportion, and (ii) that the exercises must be neither too easy nor too difficult for the class, each member of which must be made to extend himself but must not be fatigued.

It is vital that early in his course the student should experience the satisfaction of achievement and the knowledge that progress is being made. Care should therefore be taken to ensure that the majority of the exercises in a given table can be satisfactorily performed by the class as a whole even when they are first introduced as new material. Each student is thereby enabled from the start to attack the work with confidence and with the assurance that his efforts will be comparatively successful. Progression can be obtained by adding to the severity of the exercises, by demanding an increasingly higher standard of individual and class performance, and by re-arranging the grouping of exercises in short sequences so as to strengthen both the physical and mental effects. (See also " Progression ", page 25.)

Without disregarding the general principle laid down in (a) (ii) above, and elaborated in the preceding paragraph, every table should also contain exercises in which a high standard of performance can only be attained gradually through regular practice over a course of lessons. Such exercises should offer a challenge to a student's powers of agility and co-ordination as well as to his daring. In general, the jumping, vaulting and agility groups meet this need, for the earlier attempts at many of the exercises in these groups may be unpolished and uncontrolled. By means, however, of a graded series of preparatory practices (see Agility Exercises, page 124),

aided by careful coaching, most students can be trained to perform them with commendable skill. Moreover, these exercises are of such a character that a student is able to assess and check his progress at all stages of the learning process, for the results achieved are concrete, definite, readily assessed and easily recorded.

In this connexion, reference should be made to the value of standard achievement tests whereby the students compete in selected activities (e.g. representative vaults and agility exercises) and athletic events (e.g. hop, step and jump, standing high jump, short sprints) against a pre-determined standard of performance in the given activity. The results should be recorded in permanent form so that an indication of progress is always available. (See Appendix V.)

(b) *Change and variety*.—Monotony must be avoided, for nothing so quickly deadens interest. The great variety of material available and the many different combinations of exercises possible, provide ample means for keeping the work fresh and interesting. Purposeful movement, speed and spontaneity should characterise the instruction.

(c) *Continuity of movement*.—The exercises should be linked together to produce as far as possible a continuous flow of movement. Pauses should only be introduced when the need for them is felt.

In this connexion, and in view of what follows, it may be useful to remember that some exercises are unsuccessive in the sense that they are controlled throughout by commands (or other signals) and may be arrested or varied at any point; while other exercises are carried out “rhythmically” or “with a rhythmical swing”, each having a certain pre-determined pattern and inherent continuity of movement; and, moreover, that either type of exercise may be performed as a separate unit or be linked with others.

Linking of Exercises

Continuity in free-standing exercises may be secured in the following ways :—

1. Use the finishing position of one exercise as the starting position of the next (Cf. Table 2), or take two consecutive exercises from the same starting position. (Table 1. Exs. 12 and 13.)

2. “Breaks” and informal changes of class formation may be used to link up all types of exercises. (Table 1. Exs. 3, 5 and 7.)

3. The command for an exercise may be given while the preceding exercise is in progress. The following short series of exercises is used as an illustration of this method :—

- (i) Astride jumping.
 - (ii) (Crouch) Knee stretching with rhythmic trunk pressing downward.
 - (iii) (Kneeling, Arms Crossed) Arm swinging mid-upward.
 - (iv) (Horizontal Kneeling) Head and trunk turning with single arm swinging sideways-upward.
- (i) “Astide jumping—begin!” “In crouch position—stop!” Command ‘stop’ as the feet are moving astride and assume the crouch position as the feet are brought together. Then

- (ii) command "Knee stretching with trunk pressing downward—begin!"
"In kneeling position with arms crossed, class—halt!"

Command 'class' when in crouch position and 'halt' as the knees are stretched. (There should be only a very slight pause between "class" and "halt", that is, the rhythm of the command should follow the rhythm of the knee stretching and bending.) On 'halt' the knees are bent and the Kneeling, Arms Crossed position assumed without pause. Then command

- (iii) "Arms swinging mid-upward—begin!" "In horizontal kneeling position class—halt!" Command 'halt' as the arms reach the mid-upward position, complete the movement by lowering the arms without pause and assume the Horizontal Kneeling position.
- (iv) "Trunk and head turning with single arm swinging sideways-upward to the left—begin! Stop!" etc.

The method of securing continuity described in "3" may be advanced a stage by deleting the pause in the starting position, e.g., Ex. (ii) above might follow Ex. (i) without pause by adopting the following method of commanding:—

- (i) "Astride jumping—begin!" "Knee stretching from crouch position with trunk pressing downward—begin!" Command 'begin' as the feet move astride. The astride jump is completed, and as the feet are brought together the crouch position is assumed and the knee stretching, etc., started without further pause. The remaining exercises may be similarly joined.

This method can only be used with well trained classes. It requires carefully planned and accurately timed commands.

Continuity in apparatus exercises cannot usually be as complete as in free-standing exercises, and generally has to be obtained in a rather different way.

The method here is to plan the exercises and arrange the apparatus so that the students may turn immediately from one exercise to another. Time spent in waiting for turns should thus be eliminated or at any rate reduced to a minimum. This can be achieved when there is sufficient apparatus for the whole class to work together under the direction of the teacher, or by using the team system and giving to each team a different group of exercises so arranged that all the apparatus is close at hand. (Table 4. Fig. 38, page 55.)

The principle of continuity is closely linked up with the correction of faults and the teaching of new work, and in this connexion the following points should be observed:—

Accurate performance is, of course, an important aim in gymnastic training, but care must be taken to guard against the deadening effects of holding up the flow of the lesson by lengthy corrections or demonstrations.

The teacher must endeavour to prevent faults as well as to correct them when they appear. This is best achieved by stimulating coaching while the class is actually at work. Short, concise injunctions which give a "vocal picture" of the exercise being attempted may help at once to establish good form in its performance.

Only a small amount of new work should be taught in any one lesson.

A great deal of new work and many new combinations can be introduced incidentally as the lesson proceeds, and with scarcely a check in the flow of the work, if the changes to be made are clearly and concisely indicated by well timed commands and explicit directions.

2. TABLE CONSTRUCTION

The Form of the Table

While a wide latitude in the arrangement of the exercises in the table is permissible and desirable, a general ground plan for the normal tables is imposed by the following considerations :—

- (1) The exercises which make a considerable demand for general or localised effort should not be crowded into the beginning of the lesson, because this would tend to exhaust the energies of the students before the later exercises were reached. It is preferable to start with moderate exercises, and to distribute the more difficult ones over the lesson, reserving the most strenuous until the class has thoroughly warmed to the work.
- (2) The teacher should himself take the class as a whole in the initial exercises. This is the quickest way of getting the class to settle down to work, and of establishing a sense of ordered, purposeful activity. After this, if team work is used, the class may be broken up into teams for apparatus exercises and work more or less under the direction of their leaders.

These considerations suggest that the table should have two chief parts, the first containing the more formal exercises, the second the more recreative, and that the first part should again be divided into two sections, the first for free-standing exercises, the second for either free-standing or apparatus exercises. It is desirable, therefore, that the work should be arranged on the following lines :—

PART I

Section 1.—The lesson should begin with a short and quick informal general activity to stimulate the circulation and breathing and to set the body in tune for physical work. This should be followed by a set of free-standing exercises carried out by the whole class simultaneously under the direction of the teacher. Exercises which promote a good carriage of the body should always be included.

This initial set of exercises may be expanded so as to bring all parts of the body into moderate activity, thus constituting a little table in itself and providing a preliminary warming up of the whole machine. Cf. the Tables.

Section 2.—This section should contain the more difficult localised exercises, in which for the most part apparatus is used. Team work may be appropriate for some of these exercises when the students have learnt to work in this way. Marching and running may be included in this section.

PART II

This should contain the exercises, such as jumping, vaulting and agilities and the more recreative exercises generally (e.g. games, athletics, dancing, skipping, boxing, wrestling, competitive activities), which make the largest demands for a concentration of energy and a free use of all the bodily powers.

Before concluding the lesson, re-form the teams in open order and take a simple free-standing exercise or a short march.

A Table Scheme embodying the foregoing ideas is given below. This shows the general plan on which tables should be constructed. The actual arrangement of the exercises in each section needs to be thought out for each table, unless, of course, a set form is employed.

GENERAL SCHEME FOR A TABLE OF GYMNASTIC EXERCISES

PART I

Section 1.—Informal activity or quick, lively game. A series of free-standing exercises, including a rhythmic jump.

Section 2.—Dorsal exercise (apparatus or free-standing).

Abdominal exercise (complementary to the Dorsal).

Heaving exercise (apparatus), or arm exercise (free standing).

Balance exercise (free-standing or apparatus).

Abdominal exercise (apparatus or free-standing).

Lateral exercise (apparatus or free-standing).

Dorsal.

Marching and running.

[*Note.*—All or any of the exercises in this section can be taken either with apparatus or free-standing.]

PART II

Vaulting, free jumping, agility exercises, games, dancing, skipping, boxing, wrestling, exercises that give practice for field games and athletics, etc.

NOTES ON THE TABLE SCHEME

1. The exercises contained in all three sections of the table may be arranged in any order that will best secure the desired change and variety from table to table, or that will permit of the exercises being linked together in the most suitable way, provided that the work is so distributed that local and general fatigue are avoided.

2. The general plan of the table sketched out above may be varied to suit any particular occasion, but those inexperienced in the art of table construction may find it advisable to adhere to a specified form of lesson. Frequent changes should of course be made in the material used and the class arrangements employed.

3. A table need not include all the types of exercises mentioned in the scheme, *provided that the body is thoroughly exercised all over.* For example,

in Section 2 the lateral and second abdominal exercise may be used as alternatives; the second dorsal exercise may be omitted, as may also the balance exercise if suitable leg, marching or jumping exercises are substituted for it. This permits of shortening the table.

4. Any type of exercise may be duplicated as circumstances require, either in its own or another section of the table, and preferably in a different form. Since vaulting is the finest expression of athletic gymnastics on apparatus, demanding for perfect performance the highest measure of controlled strength and agility and no little pluck, vaulting should be included in every normal lesson.

5. Exercises may be transferred from one section or part of the table to another for the purpose of securing continuity in the work, or to obtain a proper balance in the lesson, or for the sake of convenience; e.g. time may be saved and convenience served by taking a vaulting exercise on the benches in the second section of Part I immediately after a balance or other exercise on the benches. Interchanges of this kind between the first and second parts are often desirable when there is a scarcity of apparatus.

6. Section 1.—The majority of the exercises included in this section should be “massive” in type and rhythmic in character. They should be familiar to the students and capable, therefore, of being performed with the minimum of interruption by the teacher for purposes either of correction or demonstration.

Although essentially a free-standing section, informal and competitive activities, e.g., contests, short and quick relay races and lively practices with balls, either individually or in small groups, should frequently be inserted as “breaks” between the more formal exercises, thus serving to link together the section as a whole and helping thereby to secure continuity of movement. (See Table I, Exs. 3, 5 and 7.) Moreover, their inclusion adds to the general recreative flavour which the lesson as a whole should possess.

As far as possible the exercises in this section should be linked together to form an unbroken flow of movement. (See Notes, Tables 1 and 2, and also page 14.)

The amount of time spent upon this section will vary according to conditions, but ordinarily it should not be less than 5 minutes or more than 10 minutes.

7. Section 2.—Care must be taken to ensure that in this section the more elaborate organisation necessitated by the use of apparatus does not slow up the work and dissipate interest. Well thought out class arrangements will help to make the section “flow.” (See Table 4.) Quick and lively “breaks” may also be introduced as in Section 1, but here they will often consist of relatively simple jumps and vaults brought forward from earlier lessons, and involving the use of benches, if the latter have been employed for other exercises in the section.

Marching and running, though normally included as a link between Parts I and II of the table, may nevertheless be taken at any convenient point in the lesson.

8. *Part II.*—The exercises employed in this part of the table are lively, massive, vigorous movements which give to the performer a feeling of exhilaration and a sense of power. Many of them, notably the more

difficult vaulting and agility exercises, demand a high degree of skill and call for pluck and determination. This challenge to the performer's strength, suppleness, agility and daring makes a lively appeal to young men and they experience the greatest satisfaction in being able to carry out these exercises really well.

It will generally be advisable to devote approximately half the period to this part of the lesson, and in no case should less than one-third of the total time be given to it.

The success of Part II of the lesson will depend upon a number of factors, the chief of which are enumerated below :—

- (i) An adequate stock of apparatus.
- (ii) The employment of the team system, the teams being graded according to individual skill.
- (iii) The use of a comprehensive and graded scheme of exercises and training practices.
- (iv) Careful progression and intelligent coaching so that confidence is established from the first.

For reference to other activities, see Chapter 3.

Confidence in Vaulting

Confidence is essential to progress and a safeguard against accidents. Confidence is increased with practice, but practice must be directed and results checked ; hence the importance of the team leaders being able to correct the efforts of their teams. On the other hand, free and informal practices by individuals working on their own are very valuable and should be frequently used ; e.g., landing practices, athletic activities (broad jump, hop step and jump, etc.), simple vaults and jumps (crouch jump, informal hand-standing practice, etc.).

Confidence springs from the assurance that the activity attempted is within the performer's capabilities, that an accident is unlikely but that if he does unexpectedly stumble, his knowledge of how to break his fall and " save himself " will reduce the risk of injury. (The importance of " standing by " is referred to later.) Herein lies the value of the many simple stunts, contests and agility exercises which find a special place early in the training, and which should be included from time to time throughout the course. These give the students practice in using the whole body as a unit and in learning to " fall about " without restraint and with the body relaxed.

Everyone should be encouraged from the beginning not only to land easily and without jar but also as far as possible to " save themselves ". To recover without falling from a stumble, to " roll over " instead of coming down on the knees, and in the event of a slip to let the joints yield to avoid a wrench are useful accomplishments. Such ability is the indication of a natural agility which it is desirable to cultivate and which adds considerably to sureness and confidence when advanced vaults are attempted.

" *Standing By.*"—The teacher exercises his discretion as to when he shall stand by to assist in the performance of a vault or an agility exercise, to give confidence (especially to the nervous student) or to guard against accidents (especially with the student who goes " all out "). But it is the

duty of every student to know how to "stand by" for all exercises which contain an element of risk. Indeed, without this ability on the part of the students and its strict enforcement by the teacher, team work in Part II of the lesson involves grave risk of accident, although as pointed out in the section on 'Confidence training', skilled instruction and a carefully graded course of training are other important factors which tend to eliminate the risk of personal injury.

The main principles to observe in "standing by" are: (1) that the student or students standing by should be sufficiently close to the apparatus and so poised that they can instantaneously sway forward to catch the performer should there be a check in the vault, or step back in order not to hinder the completion of a good vault and yet be able to check a trip or loss of balance in the landing; (2) that the head of the performer is the part to save from contact with the floor or apparatus, and therefore it is desirable to seize the shoulders, arm or wrist, but never the lower limbs; and (3) that in the case of the vault entailing a grip on bench or pommels, the helper should be ready to catch the wrist of the performer.

In all hanging vaults, where a slip or ill-timed release of the hold might mean a full-length fall on the ground, and in all vaults where hands and body are at some moment clear of the apparatus, as in *Astride* and *Through* vaults, *Head and Hand springs*, two students should stand on the far side of the apparatus with the outer foot forward and within an inch or two of the leg or base of the apparatus, not directly in the path of the vault, but in line with the performer's arms. In *Head and Hand springs* with the apparatus crosswise, they can sit facing each other on the apparatus, and use the hand nearest to the performer to assist his legs and then to hold his wrist, and the other hand to place against the performer's shoulders or neck.

With the apparatus lengthwise, they should stand on either side of the end.

In vaults in which the legs swing over to one side, as in *Face* vaults, the helper should stand on the far side of the apparatus and near the end on which the hands are placed. As a general principle he should place the near hand at the performer's wrist and the further hand at his shoulder. Similarly in *Oblique Back vault*, but in this case the position of the hands will be reversed, and the helper must be ready to follow up the performer in landing, holding the arm farthest from the apparatus.

In the early trials of a vault it may be necessary to maintain a supporting hold on the performer during part (or the whole) of the flight and throughout the landing, though the hold should never be so strong as to interfere with the freedom of the flight, or lessen the performer's confidence by preventing him from learning to control his own weight. Assistance of this kind should therefore be used sparingly, and in the main should be given only by the teacher. It may, however, usefully be employed in the early practices of certain agility exercises, e.g. backward roll, backward roll to hand-standing, head and hand springs, flip-flap, etc.

The use of Benches for Vaulting, Jumping and Agility Exercises

Benches may be used for vaulting, jumping and agility exercises as well as for other groups of exercises (e.g. balance, lateral, abdominal,

dorsal) more commonly associated with them. The following arrangements may be noted :—

1. Horizontal arrangement.

- (i) A bench may be used either with its broad side or with its balance rail uppermost. (In the tables the latter arrangement is indicated by 'rib up' ; otherwise assume broad side up.)
- (ii) Two (or more) benches may be arranged one on top of the other, i.e. 2, 3, etc., high.

In this arrangement the benches may all be broad side uppermost or, for special reasons, the top bench may have its rib uppermost.

- (iii) A bench may be raised by having each end supported on bench standards or on trestles, stout chairs, or pieces of apparatus such as the horse and the box. (Indicated in the tables as ' Raised bench '.)

2. Sloping arrangement.

- (i) One end of a bench rests on the top of another bench, or on the top of benches arranged 2, 3 or more high.
- (ii) The end of one bench is hooked on to the rail of another bench, or to the rail of benches arranged 2, 3 or more high.
- (iii) The end of one bench is hooked on to the rail of a raised horizontal bench (iii, above), or to a bench standard (Fig. 68, page 72).

3. Arrangement in Steps.

- (i) Three benches are placed side by side and a fourth on top of the middle bench to form " steps ". Benches broad side uppermost. If necessary the top bench may be rib uppermost.
- (ii) Two benches are placed end to end and a third bench on top, rather to one end, so that a short step projects from one end and a long step from the other.

4. See-saw arrangement (see Fig. 52. Table 5).

A bench is placed with its balance rib uppermost, and another bench, also with its balance rib uppermost, is laid across it to serve as the see-saw.

In all cases the greatest care is necessary to ensure that the benches shall be held steady. With benches 2 or more high it will be necessary for support to be given by two students, one at either end. If benches, 2 or more high, are used lengthways for the performer to land in the astride sitting or standing positions, one supporter at the far end should be able to keep the top bench from slipping.

A vigorous push on the top bench such as would occur in a Running Thro. vault to stand on the apparatus and immediate Down jump, carried out simultaneously by a number of students, should be avoided. There is, however, less likelihood of the benches slipping if the vault is carried out simultaneously by an equal number from opposite sides. Alternatively, the strong thrust from the top bench associated with this and similar vaults may be avoided by allowing two students to sit, a short distance apart, with backs turned towards each other, astride the benches, arms straight and hands grasping the edge of the bench. The push with the hands is then made from the supporters' shoulders.

When the benches are used for Head springs or for vaults in which the performer lands on the apparatus in sitting or kneeling positions, it will be necessary to place a mat across the benches. Care should be taken to see that the mat (mats) remains firm and does not slip.

TABLE SCHEME FOR USE WHEN NO APPARATUS IS AVAILABLE

As previously pointed out (page 7) adequate floor space and an ample supply of apparatus are essential if a satisfying and progressive course of gymnastic training is to be organised for recreational classes of youths and men. Unfortunately, however, these facilities are by no means general, and in many cases the scheme of training for unemployed workers and for young men and adults attending clubs and evening institutes is of necessity based entirely, or almost entirely, on free standing exercises. When such conditions exist the following scheme will serve as a basis for the construction of tables. As in the preceding example, the table falls naturally into two parts, the more formal and the more recreative.

The two tables (a) and (b) which follow the scheme are examples of lessons built upon it.

PART I

Informal general activity or quick, lively games.

A Rhythmic jump.

A short series of the easier free-standing exercises, having a general corrective effect on the carriage of the body.

A series of more difficult free-standing exercises. These exercises may partly or wholly duplicate those of the first set.

PART II

Free Jumping, games, boxing, etc.

Final exercises.

The exercises would, of course, be chosen, and the table filled out or reduced in length to suit the conditions governing the organisation of the work.

SET SCHEME FOR TABLES

For those who feel they need to follow a set scheme, the following would provide a suitable basis. It can be expanded as required by duplicating the exercises.

PART I

Informal general activity or quick, lively game.

Rhythmic jump.

Head exercise and Trunk bending forward and downward.

Break.

Arm exercise.

Break.

Leg, and Balance exercises.

Trunk turning and bending sideways.

Marching and running.

PART II

Free Jumping, games, boxing, etc.

Final exercises.

A limited equipment of apparatus available.

If there happens to be one kind of gymnastic apparatus available, e.g. gymnastic benches, the scheme for a table of free-standing exercises can be employed, with exercises on the apparatus introduced in appropriate places ; and, generally, where the apparatus is limited as to amount or type, the table can have any intermediate form between those of the two schemes given above.

TABLE (a)

Part I

1. Here, There, Where.
2. Change between free marching and astride jumping on the spot (*free practice*).
3. Skip to team corners and sit with legs crossed.
- 4.*(*Cross-Legged Sitting, Hands on Knees*) **Trunk and Head dropping** forward and **stretching** upward.
5. (*Crouch*) **Knee stretching**.
6. (*Horizontal Kneeling*) **Arm bending**.
7. Game. **Dodge and Mark**.
8. (*Informal Lunge*) **1 Arm circling**.
9. (*Astride, 1 Arm Midway-Upward, Finger Support at Wall*) **Trunk bending sideways** raising outer arm sideways-upward to touch the other hand.
10. **Hopping tug of war**.
11. (*Back Lying, Arms Sideways*) **Raise 1 Leg** to kick opposite hand.
12. (*Back Lying, Arms Sideways*) **Head bending** forward.
13. (*Back Lying, Arms Upward*) **2 Knee raising** and **Leg stretching** to touch partner's feet. (*In pairs, head to head.*)
14. (*Back Lying, Astride*) **Turn the Turtle**. (*In pairs*).

Part II

1. **Skipping** in slow time with high knee raising.
2. **Running, jumping** over a series of ropes.
3. **Running, bounding** over a series of ropes.
4. **Ball and rope relay**.
5. **Obstacle race** ; e.g., Hop along chalk line, change skittle, Forward roll, Run and sit with legs crossed.
6. **Scrimmage Ball** or **Skittle Ball**.

TABLE (b)

Part I

1. Change at signal between marching, running with high knee raising and running on the spot as fast as possible.
2. (*Kneel Sitting, Trunk Downward, Forehead Rest*) **Trunk stretching** forward with **Elbow swinging** sideways.

* Starting positions indicated in brackets.

3. (*Astride*) **Trunk dropping** downward and **rhythmic pressing** followed by **Trunk unrolling**.
4. (*Cross-Legged Sitting, Hands grasping Feet*) **Body bounce**.
5. (*Cross-Legged Sitting*) **Elbow circling**.
6. (*Informal Lunge with Hand Support*) **1 Arm swinging** forward-upward, 5 counts, followed by **Head and Trunk turning** with **1 Arm swinging** upward, 5 counts.
7. (i) Free walking, kick one hand with the opposite foot on every 3rd count.
(ii) (*1 Hand Supported at wall*) **Leg swinging** forward and backward with **heel raising**.
8. (i) (*Back Lying, Hug one Knee*) **Quick Leg changing**.
(ii) (*Sitting, Knees Raise, Arms Mid-Down*) **Tapping the floor** with toes and heels alternately. At signal, hug both knees with feet off ground.
9. **Informal Dodge Ball.**

Part II

Class Activities

1. **Jumping** the swaying rope. (*2 groups, graded.*)
2. **Running, bounding** over series of low ropes.
3. **Upward jump** in threes.

Group Activities

- { Two teams, game, e.g. **Court Team Passing**.
{ Remaining two teams, **General activities and agilities**, involving the use of mats, ropes, balls, hoops, etc.

ALTERNATIVE SCHEME OF GROUP ACTIVITIES ASSUMING PORTABLE APPARATUS AVAILABLE

Group activities for the two less advanced groups :—

- | I | II |
|---|---|
| 1. Running Astride vault (<i>Buck</i>). | Running Thro. vault to High standing and Down jump (<i>Box or horse crosswise</i>). |
| 2. Heave along horizontal bench. | Cat crawl along bench rib. |
| 3. Head-standing (<i>Mat</i>). | Crouch jump sideways over rope. |
| 4. Backward roll (<i>Mat</i>). | Running High jump off named foot. |

Group activities for the two more advanced groups :—

- | III | IV |
|--|------------------------------------|
| 1. Heave along inclined bench, dis-mount by Backward roll. | Hand spring from Supporter's knee. |
| 2. Balance walk, see-saw bench. | Backward roll to Hand standing. |
| 3. Head spring. | Running Fence and Ditch jump. |

Notes on the Illustrative Free-standing Tables (a) and (b)

1. The keenness, enthusiasm and vigour of the teacher are vital factors in the successful direction of lessons of this type. He must be a leader in the real sense of the term. Conventional methods of instruction may have to be discarded or at least modified, for the lessons must "go with

a swing ", and the recreative element must be predominant. Formal commands may be used when convenient, but they should be briskly and cheerfully given. It will often be advisable, however, to replace formal by informal commands and to use such injunctions as " now we will do this exercise, come along ! " ; " here's a jolly movement, join in with me ! " ; " come, let us try this ! " ; and so on. This method does not call for lengthy demonstrations or elaborate descriptions of what is to be attempted, for the pace of the lesson must not flag. The teacher sets the class in action by calling upon them to join in immediately he himself has started the movement.

Obviously this method of directing the work cannot be applied to all forms of exercise used with adult recreational classes ; it is particularly applicable, however, with informal movements of a massive type.

2. The principle of continuity has been provided for (a) by introducing many " breaks " of a massive, informal type ; (b) by linking together short series of exercises by means of changes of class formation or by using the same, or similar starting positions ; (c) by including a representative number of games and recreative exercises.

3. The alternative scheme indicated in Part II of table (b) illustrates the principle described in Chapter 5, page 255.

4. Even when fixed and portable apparatus are not available, every effort should be made to obtain the use of loose apparatus (balls, ropes, etc.).

3. PROGRESSION

It is important that the training should be progressive, that is, that the work should make gradually increasing demands upon the students' skill, powers of concentration, and intelligence.

In observing the principle of progression care should be taken not to introduce new matter too frequently, for to do so would only result in inferior work and produce ultimately dissatisfaction in the minds of the students. The principle does, however, emphasise the need for constant change and variety in the selection and grouping of the exercises and in the class arrangements employed. No lesson should be entirely identical with the preceding one, and the skilful Leader will plan successive lessons so that they are similar in difficulty but dissimilar in form and content.

Every new exercise should be based on and developed from others previously learnt. Unless these earlier exercises have been well practised and can be performed with a reasonable degree of accuracy, no satisfactory advance can be made. It is necessary to remember this when constructing a table which is to contain some new exercises. The exercises from which the new ones are to be developed will need to be reviewed. The first lesson in a new table should, therefore, contain a representative number of familiar exercises ; and these should be developed gradually, lesson by lesson, until the final form of the table as originally planned is reached.

The method of progression in gymnastic work is, therefore, to take up old work which has been dropped for a time and to develop it by linking it up with other movements to form fresh combinations and sequences. The old exercises, in their new form, are returned to with renewed interest, and in the interval a general advance has been made which enables the students to put more into and get more out of them.

It follows that most of the exercises given in the Lists, even the earliest, have permanent value throughout the training. An exercise must not be lost sight of when the general line of advance has passed beyond it. Some exercises need to be used constantly in the same or almost the same form, others give their best value when taken up from time to time in new sequences.

4. CLASS ARRANGEMENTS

Files

When the class is fallen in for free-standing exercises each team can conveniently form a separate file. See Fig. 1. The leaders should stand at the head of their files, and the remainder of the students in each file should be arranged according to height, the shortest being next to the leader. This arrangement places the leader in a position from which he can manœuvre his team quickly when teams are dispersed for exercises or games ; he is also able to look to the covering of his file, and in performing the exercises he can set an example for those behind him. The sizing of the remainder allows the teacher to obtain the best view of the class and the teams the best view of their leaders. The students should remember their places and fall in always in the same order : much loss of time and confusion is avoided in this way.

Ranks

A class in file formation can be turned to the left or right to form ranks. The formation is useful for many exercises, especially those in the Lying and Front Support positions, and for those activities where the class work in pairs. Also, as mentioned below the teacher can obtain a better view of certain exercises than when the teams are standing in file. The ranks may be in close formation, as in team corners, or with single or double arm intervals, and it may be desirable so to arrange the ranks that those in one rank cover the intervals in the rank in front of them.

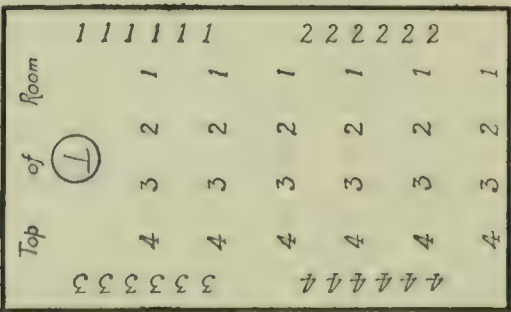


FIG. 1

Team Corners

These positions may be used as follows :—

1. For a number of exercises in Section 1, particularly those in which it is desirable that the teacher should have a side view of the class at work, e.g. Head bending forward and pressing backward, Trunk bending forward and downward, Arm swinging forward and upward, Knee and Leg raising forward, many Abdominal exercises in Front Support and Back Lying positions, Dorsal exercises in Prone Lying, etc.

Changes of class formation between files and team corners is a useful means of securing continuity in Section 1 of the table. (See notes on Table 1.)

2. For Group Activities in Part II (Table 10) and for certain exercises in Section 2, particularly those carried out on apparatus in teams.

3. For quick, lively games and practices in small groups, e.g. various ball practices, landing practices, standing broad jump.

Note.—For some exercises taken in team corners, ring formation may be more convenient than the line formation illustrated in Fig. 1. (See Table 1, and Fig. 141 in Games Section.)

As an aid to class mobility. It is, for example, often desirable rapidly to clear the floor space for demonstration purposes or to permit of the apparatus being quickly arranged for group activities, etc.

Class Formations for Exercises in Section 2 Performed on Benches

These will, of course, vary considerably with the size and shape of the gymnasium, but two useful arrangements may be noted :—

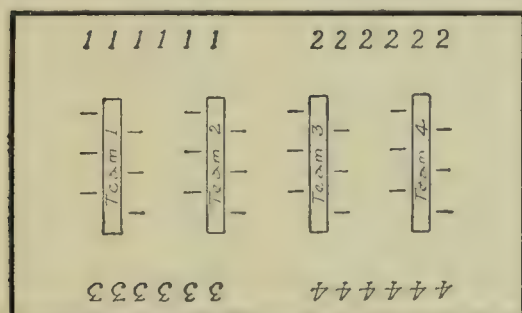


FIG. 2

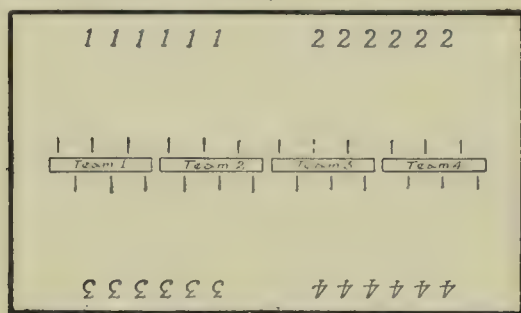


FIG. 3

1. Benches arranged in rows across the room, one or two benches to a team (Fig. 2).

2. Benches arranged end to end along the length of the room, one or two benches to each team (Fig. 3).

Either of these arrangements may be convenient for Dorsal, Abdominal and Lateral exercises when carried out by the whole class, but as the Heaving and Balance exercises are often performed simultaneously, two teams being allotted to the one and two to the other, the above arrangements, especially the second, may not be found suitable.

Class Formations for Part II

(a) *Class Activities.*—These are activities in which the whole class takes part and are controlled by the teacher. In organising class activities, arrange for as many students as possible to jump or vault at a time ; e.g. in Running high jump, and similar exercises, a whole team may often perform simultaneously. (See Table 6.)

Methods of Conducting Class Activities.—Type of activity selected : Running, jumping over 3 rows of benches placed across the gymnasium.

1. The teacher controls each stage of the activity.

Four stages are represented in the selected exercise, namely the 3 jumps and the return to the original (or an alternative) starting position.

At the first signal given by the teacher, the first line of students jumps over the first bench, stands still and awaits a second signal before jumping over the second bench. At the second signal the second line is also released

and jumps over the first bench, and so on. At the fourth signal, which releases the fourth line, the first line moves to its original (or alternative) position and awaits the completion of the exercise by the remaining groups.

Class activities such as bounding over obstacles do not lend themselves to sudden stops after each obstacle has been cleared, and would not therefore be conducted in this way.

2. The teacher controls the start of each wave only.

At the first signal, the first wave is released and continues without pause until it arrives at the finishing point. At the second signal, the second wave is released, and so on.

The more skilled the class, the quicker can each successive wave be released. (Table 6, notes on massed vaulting.)

3. The teacher controls the start of the first wave only.

At the signal to start, the first wave sets out and completes the exercise. Successive waves follow in turn as soon as they can do so without interfering with the wave in front.

(b) *Group Activities*.—Points to observe :—

1. In a gymnasium of conventional shape and size, frequently the best organisation for group work (particularly if there are more than four groups) is one which permits the groups to work across the room rather than in team corners. (See Fig. 78, page 80.)

2. Avoid long waits between turns. (See Chap. 1, page 9.)

3. When possible, use “return” exercises, i.e., exercises carried out by each student as he returns to his place in team formation after completing the main activity allotted to his group. “Return” activities may well be familiar jumps, vaults or agilities learned in previous lessons. (See Table 4.)

(c) *Massed Vaulting (Jumping)*.—The class, in waves of four or more according to space and apparatus available, carry out the pre-arranged

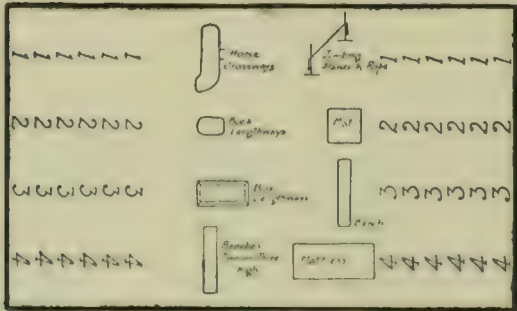


FIG. 4

activities under the direct control of the teacher. (Cf. arrangements described under Class Activities.)

The class form up at one end of the gymnasium in team files, and the apparatus is placed in line a convenient distance in front (Fig. 4).

“Return” vaults and jumps may be planned, or a second series of activities arranged beyond the first, as in Fig. 4.

In the example illustrated in Fig. 4 the activities are allotted to the teams as follows :—

Team I, Running Thro. vault (Horse crosswise and mat) and Running Dive over rope (Rope and mat).

Team II, Running Astride vault backward (Buck and mat) and Running hand spring (Mat) ;

Team III, Running Horizontal Thro. vault (Box lengthways and mat) and Running high jump with high take-off (Bench crosswise) ;

Team IV, Running Face vault (Benches 2 or 3 high) and Cartwheel followed by Backward roll (Mattress).

A more elaborate organisation of massed vaulting is illustrated in Table 10.

4. In the early stages of the training the teacher may control the work of all the groups, even though different activities are carried on simultaneously. Each team leader would “stand by” at his own apparatus but the teacher would indicate by signal when each student should begin his particular exercise. The procedure would be as follows :—

- (i) At signal, the leader, starting from a specified mark, performs the exercise and remains at the apparatus to “stand by”, No. 2 at the same time moves to the starting line.
- (ii) At the next signal, No. 2 vaults and after landing stands still, facing the same direction, No. 3 having meanwhile run to the starting line.
- (iii) At the next signal, No. 2 returns to his place, No. 3 vaults, and No. 4 moves to the starting line, and so on.

5. The group activities included in any one table need not necessarily all be taken in the same lesson. This applies particularly to the earlier tables when the work may not be so well known as later, and when the teacher may wish certain activities to be practised more thoroughly than others. See Table 1, where seven group activities are indicated. In this case, assuming 7 benches are available, the class could be divided into 7 groups, and each group could practise simultaneously the first activity, viz., Face vault along the bench. The other activities could be treated similarly. Alternatively, two groups might take the Face vault, two the next event, and three the third event. Finally, the seven events would be taken simultaneously. A number of different arrangements are thus possible in organising the Group Activity section of Part II.

N.B.—If the teacher wishes to coach a particular event, he can take each team in turn at that event (not necessarily in the same lesson) the remaining teams practising one or more of the other activities.

The teacher should always “stand by” for the most difficult vault (jump, etc.) and should, at the same time, place himself so that he can command a general view of the work of the remaining groups.

5. EXERCISES TO BE PERFORMED WITH A RHYTHMICAL SWING

Note.—A description of the nature and effects of rhythmical exercises is given in the Syllabus of Physical Training, 1933, Board of Education, pages 34 and 85, to which the reader is referred. The following points deal only with practical considerations affecting the teaching of these exercises.

1. Many of the exercises included in the Tables can be performed "continuously" or "with a rhythmical swing", e.g.,

- (i) Arm circling and arm swinging (used also in combination with leg movements).
- (ii) Trunk pressing downward in the Trunk Downward position.
- (iii) Trunk bending sideways and trunk turning (used also in combination with arm movements).

2. Rhythmical exercises are pleasant to perform and, by helping to secure continuity of movement, they contribute to the general feeling of exhilaration induced by well organised gymnastic lessons. Rhythmical work has, therefore, a definite place in gymnastic training, particularly in connection with the types of exercise referred to in "(i)" above. Nevertheless discrimination should be shown in the number of rhythmical exercises included in any one table and in the emphasis laid upon this method of instruction (see Note at end of this Section).

3. There will, of course, be some variation in the natural rhythm of the individual members of a class, but a common rhythm to meet the practical conditions of class instruction can and should be found. The teacher is responsible for determining what this common rhythm should be, a decision which calls for careful observation and judgment as well as frequent personal practice of the movements involved.

At first it may be advisable to allow the students to observe their own rhythm, but it should be possible quickly to arrive at a stage when uniformity can be attained without affecting adversely the standard of individual performance.

If the rhythm set is too fast, excessive or misplaced tension is likely to occur, in which case the movements may be rough, jerky, uncontrolled and ill-co-ordinated. Too slow a rhythm, on the other hand, tends to produce an evenness of movement which may not only make the work mechanical, and therefore monotonous, but may also prevent the desired physical effects from being fully realised. The former fault is, however, the more common and the one most to be avoided.

4. Exercises performed with a rhythmical swing are usually started on the command "go" or "begin", and, unless a specified number of movements is indicated (e.g. "Rhythmical trunk pressing downward, 4 times—begin!"), they cease on the command "stop" or "halt".

The teacher should help the class by guiding and controlling the rhythm and the extent of his ability to do so will materially affect the quality of the work. Control of this kind is exercised by counting and by incidental coaching as the movements proceed. The accompanying counting must be stimulating, particularly when the part of the body moved is working against gravity, as, for example, in rhythmical arm swinging alternately forward and forward-upward, with which exercise compare rhythmical trunk pressing downward, where gravity helps the movement. The counting should also give the necessary impetus by accenting the strong beat.

Counting need not be continuous; indeed it is not desirable that it should be, for the students should gradually acquire the ability to keep the rhythm going unaided. Counting will, therefore, be used more frequently early in the training than later, but even with advanced classes

help of this kind will still be necessary if the rhythm tends either to flag or to quicken.

Since counting is so often used in the gymnastic lesson, words, provided they are suitable, should be substituted occasionally as a variation. Words also can be descriptive. The introduction of "and" between the accented beats helps the students to realise the continuity and duration of the movement.

The commands, corrections and injunctions should be spoken rhythmically to fit in with the swing of the movement.

In the following examples the accented beats are indicated by heavy type.

"Trunk bending sideways with a continuous swing, to the left first—begin!" **Left** and **Right** and **Left** and **Right** and **Down** and **Over** and **Over** and **Stop**!

"Arm swinging forward and backward followed by arm circling once—begin!" Forward, backward, and **Round**, 1, 2, and **Round**, etc.

5. It is most important that correct form should be kept while doing movements rhythmically and continuously, for corrections are not as easily made as in commanded exercises.

The following methods of preventing or correcting faults should be noted :—

(a) The teacher guides the rhythm. (See paras. 3 and 4.)

(b) When taken for the first time rhythmical exercises (except those in which spring is required) should be performed slowly, with emphasis on the main points of performance. They should then be carried through with the necessary vigour and speed and continued long enough for the students to get the feel of the movement and the help given by the momentum produced, the teacher meanwhile coaching to get the right effort.

(c) Corrections should be made incidentally as the work proceeds in order to avoid frequent stops in the sequence of the movements.

(d) Set a limit to the number of rhythmical swings in any given series ; stop in a specified position and quickly test it before continuing the exercise. Example :—

(i) Head and trunk turning from side to side with rhythmical swing.
Command : "Trunk turning from side to side, stopping on the 5th count, to the left—begin!" 1-2-3-4, stop! Quickly test the correctness of the "turn" position and repeat the exercise to the right.

(ii) After a movement has been performed a number of times rhythmically, repeat the movement once or twice to command.

Example: After carrying out the above exercise with a rhythmical swing, say, six times, command, "Trunk to the left—turn! To the right—turn! Trunk forward—turn!" Each position would be briefly held and if necessary corrected.

If desired, a second series of rhythmical turnings might follow the one commanded movement, and so on.

(e) In the early stages of the training (and later too if convenient) choose starting positions which prevent common faults arising, e.g. in

trunk turning the fault of hollow back may be eliminated if the exercise is taken from cross-legged sitting, kneel sitting or sitting astride a bench.

Before beginning the exercise see that the starting position is correct and that it is maintained throughout.

Note.—It would appear desirable, in view of tendencies that have made their appearance in gymnastic training in recent years, to sound a note of warning against the excessive use of rhythmic exercises, especially in the form of long linked series.

Rhythmic exercises are capable of producing certain specific bodily and mental effects which entitle them to be regarded as an important *ingredient* in gymnastic training, but their lack of other essential effects renders them unsuitable to become the principal or exclusive element in gymnastic training. Their employment in this way leads not only to a great impoverishment of the Training, but also to the creation of an ill-balanced type of development, both from the physical and the psychological point of view.

6. TEAM WORK

A comprehensive statement on team work is given in the Reference Book of Gymnastic Training for Boys, page 13 et seq., to which the reader is referred, but a few important practical points are here briefly summarised.

1. The teams should be equalised as far as possible in regard to age and physical ability. On the other hand, it is advisable to form special teams, graded according to individual skill, for vaulting and agility.

Six to eight students form a suitable number for a team.

2. A leader and a vice-leader should be appointed for each team, and as many members as possible should have an opportunity of occupying these positions.

3. The leaders require to be trained for their work, which will be to command and handle their teams (not in formal exercises), to lead them in games and competitive exercises, and to "stand by" and direct the performance of general activity and agility exercises.

4. In the first instance, the teams will work under the direct control of the teacher. (See Class Arrangements.)

It will, of course, be an advantage if permanent teams can be formed, for such an organisation makes for quickness, order and efficiency in class formations, and generally for a more flexible and rapid handling of the class. Moreover, the keen rivalry that may be encouraged between the teams adds greatly to the interest of the work and stimulates proficiency. It may, however, be difficult or even impossible to adopt this organisation if the attendance is irregular or if frequent changes occur in the personnel of the class. In such cases it may be necessary (*a*) to rebuild the teams, whenever occasion demands, around a small nucleus of members who attend regularly, or (*b*) to form entirely new teams at each meeting. In either case, care should be taken to appoint as leaders the most competent and experienced students.

It is especially important that the class should be regraded for jumping, vaulting and agility exercises as suggested in 1 above. A quick and effective method of dividing a class of unknown ability into graded teams

is to set a simple test exercise (e.g. Running Astride vault over the buck or Running high jump) to be performed by the class in stream. The style and control shown by each student should enable the teacher to classify him immediately in one of the three or four graded groups which it may be convenient to form. Such a test may be carried out as routine work during the period allotted to Class Activities in Part II of the lesson.

7. INTRODUCTORY NOTES TO THE TABLES

1. The following 15 tables have been compiled on the assumption that the conditions and facilities available include an exercise room of adequate size and a full range of portable gymnastic apparatus, as described in Chapter 1. They illustrate the type of lesson which, it is considered, may be suitably employed with classes of youths and men attending recreational centres, and which has in actual practice proved successful with such classes. It should, however, be understood that the tables do not offer a complete scheme of gymnastic training for evening students, but represent only typical examples of lessons which might be attempted at varying stages of a progressive course.

2. The specimen tables are progressive in the sense that there is a gradual increase in the severity and complexity of many of the exercises included in the various groups. The tables, however, are not to be regarded as so many lessons to be taken in sequence, for any given table may form the basis of a short series of lessons if changes are made, as the need for them is felt, in its form and content. The transition from one table to the next should, therefore, take place gradually by substituting exercises from the one table for less difficult exercises of similar type in the other table. The nature and extent of these changes would depend upon the general proficiency of the class and the competence of the teacher. As a general guide, however, it may be explained that Tables 1-6 indicate the kind of work which might be attempted during the earlier stages of the training, it being assumed that the students start the course with little or no knowledge of apparatus exercises ; Tables 7-12 show what is possible after a solid foundation of skill has been laid, while Tables A, B and C represent a standard of achievement which could only be expected from carefully trained and experienced students who had attended regularly over a period of at least two years.

3. It is not intended, neither is it desirable, that the tables should be adopted in their entirety, for the conditions under which the work is carried on in the various Institutes throughout the country vary so considerably that common adherence to a set scheme would be difficult if not impossible. It is hoped, however, that the tables will provide material and suggest ideas that may be both useful and stimulating to teachers and leaders who, it is advised, should compile their own tables in accordance with the principles and suggestions laid down in the section dealing with this subject (see page 16).

4. If, for any special reason, the tables are followed more closely than suggested in the preceding paragraph and the teacher finds it convenient to base his scheme of training upon them, note should be made of the following points :—

- (i) Each table contains material for approximately an hour's lesson, although it might not be possible for every group to carry out

in one lesson all the Group Activities indicated in Part II. (See page 28, Class Arrangements for Part II (b).)

- (ii) Suggestions for securing progression and variety are frequently indicated in the tables themselves and in the notes; thus alternative starting positions and more difficult forms of a given exercise are shown by the use of square and round brackets, respectively. Cf. Table 1, Section 2, No. 17. The teacher will, of course, use his discretion as to when the more difficult alternative movements and positions should be introduced.

5. Note may be taken of some of the important principles of table construction illustrated in the tables, e.g. :—

- (i) Methods of securing variations in the content, form and arrangement of successive tables without sacrificing the suitability of the material in regard to the age and capabilities of the class.
- (ii) The variety of the measures adopted to secure continuity and “flow”. (Cf. Section 1 of Tables 1 and 2.)
- (iii) The arrangements employed to prevent “waiting for turns” in Part II of the tables. (See Class Arrangements.)
 - e.g. (a) The exercises selected and the apparatus arranged so that full use is made of the available space. (See diagrams in tables.)
 - (b) The number of groups exercising simultaneously.
 - (c) The use of “return” jumps and vaults. (See page 28.)
 - (d) The inclusion in each table of exercises previously learned.

Owing to the non-observance or partial observance of the principle indicated in (iii) above, many lessons lose speed in Part II and in consequence the interest of the class quickly evaporates. Actually, on account of the activity and liveliness inherent in the exercises employed in this section, it ought to be the most exhilarating part of the lesson, and should provide a fitting climax to the preceding sections.

6. References.

R.B.—Reference Book of Gymnastic Training, 1927. Board of Education.

Syll.—Syllabus of Physical Training, 1933. Board of Education.

When the games mentioned in the tables are not described in the notes or in Appendix I, reference should be made to any well known textbook on games.

7. *Terminology*.—An accurately descriptive terminology is required for the exercises employed in physical training, because every alteration in the form of an exercise produces a corresponding change in its effect, and as the teacher needs to know precisely what effects the exercises will have, the names given to the exercises must exactly indicate their nature. In order that such a terminology may be of reasonable brevity, the terms employed—or many of them—must be to some extent conventional, and it is necessary that the teacher should know the meaning of each term.

Every exercise consists of a starting position and a series of movements carried out from it, the starting position determining to a large extent the kind of effect which the movements will produce.

All the starting positions are derived from certain simple fundamental positions of the body, such as standing, sitting and lying, which may themselves be used as starting positions. Positions resulting from some more or less general modification of these fundamental positions, e.g. by standing on a narrow plank, as in Balance Standing, are called Modified Fundamental Positions. Positions resulting from local change in the posture of a limb or of the head or the trunk are called Derived Positions.

In the following Tables and in the Lists of Exercises everything is written in full. This has been done for the sake of those who are unaccustomed to a terminology, but a teacher will find that an abbreviated terminology is an essential.

8. *The Arrangement of the Names of Exercises.*—The name of the Starting Position, enclosed in brackets, is given first in the name of an exercise; then the name of the movements to be carried out; and finally, in brackets, any special directions as to the manner in which the exercise is to be performed or conducted (e.g. In Stream, Rhythmically), and the nature and adjustment of the apparatus to be used. In Jumping, Vaulting and Agility Exercises the name of the position taken before the movement begins is omitted unless it is important to define it.

The terms used to define the Starting Position are arranged in the following order :—(1) That of the Fundamental or Modified Fundamental Position; (2) that of the Derived Position or Positions, which are usually arranged in the order of legs, arms and trunk. The name of an alternative Starting Position is placed in square brackets, e.g. (Astride, Arms Sideways [Mid-Upward]).

9. Selected examples from the list of Medicine Ball exercises and games (see page 140) may be included in the Tables as additional exercises or as substitutes for exercises of similar type at the teacher's discretion.

TABLE 1

PART I

SECTION 1

1. Change between running, brisk marching and running with high knee raising.
2. Skip jump with rebound, moving sideways on the 4th jump.
3. Running like a wooden man.
4. (*Astride*) **Rhythmical Trunk pressing downward** to beat the floor 3 times, followed by Trunk stretching upward with unrolling.
5. **Hop and jump** (free practice).
6. **Arm swinging** forward, backward and circling with a jump.
7. Skip to team corners, practise **standing long jump**, skip to team files on signal.
8. (*Astride, Upward Bend, Fists Clenched*) Alternate **Arm punching** forward with quick **Trunk turning**.
9. (*Knees Full Bend*) **Knee springing** (1-4) followed by quick **Knee stretching** and full bending with **Arm swinging** sideways-upward to clap overhead (5-6).
10. **Merry go round.**

SECTION 2

11. (*Backward Hanging*) Quick **Head turning** (Alternate **Leg raising**) (Circle formation, human support). Fig. 8.
12. (*Back Lying, Knees Bend, Arms Mid-Upward [Upward], Fists Clenched and supported on Bench*) **Chest lifting** (Spanning). (Bench). Fig. 9.
13. (*Back Lying, High Legs Raise to rest toes on bench, Arms Upward Grasp*) **Drumming** on bench top with feet. (Bench).
14. i. (*Side Standing*) Step up to **Balance standing**; jump down forward or backward, (Bench) Fig. 10.
 ii. (*Front Standing, Foot Rest [Zig-Zag Grasp]*) Step up to **Balance Across standing**, jump down forward or backward. (Bench.) Fig. 10.
 iii. (*High Standing, One Knee Raise*) **Leg changing** with jump. (Bench top).
15. (*High Standing*) **Astride jumping**, off and on bench top.
16. (*Astride High Sitting, Wide Astride*) **Trunk bending** from side to side to touch floor with long reach. (Bench.) Fig. 11.
17. (*Bent High Front Support*) Fig. 11. **Leg kicking** upward (Leg parting in air). (Bench.)
18. **Springs.** (Benches.)
19. i. **Marching** sideways on the toes.
 ii. **Running**, change to sprinting.
 iii. Change on signal between **skipping** and skipping in slower time with high knee raising.

PART II

CLASS ACTIVITIES

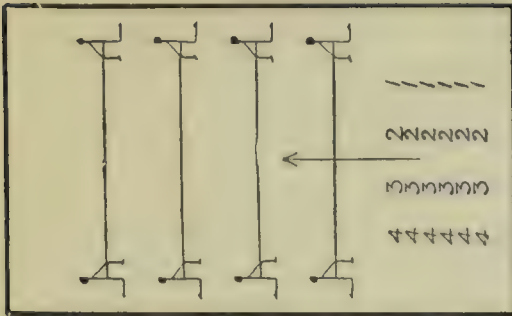


FIG. 5

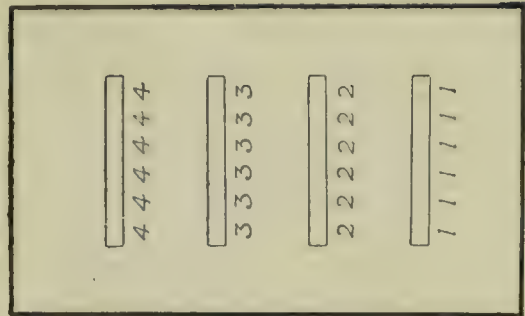


FIG. 6

1. Running, **jumping** over series of ropes. Fig. 5.
2. Running, **bounding** over 3 or 4 ropes (free form). Fig. 12.
3. **Sideways jumping** over a low rope ; later, moving forward.
4. 4 **Skip jumps**, followed by a High jump to land on bench top. Fig. 6.
5. (*High Standing*) **Down jump** forward (backward, landing with finger tips on bench).

GROUP ACTIVITIES

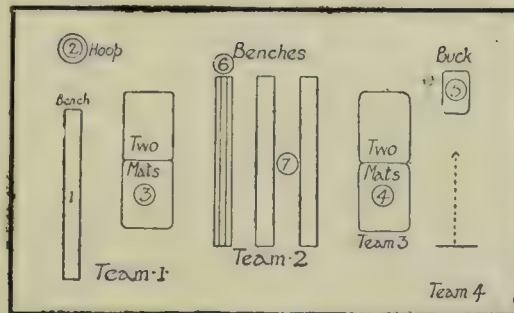


FIG. 7

1. **Face Vault** with bent knees along horizontal bench. Fig. 13.
2. **Crouch jump** through a hoop. (Mat) See Fig. 14.
3. **Forward and backward rolls.** (2 or more consecutive) (running forward roll). (Mat.)
4. i. **Hand-standing.**
ii. **Head-standing.**
5. **Running Astride vault** (Buck lengthways). (Mat.) Figs. 15 and 16.
6. (*Prone Lying* [*Back Lying*]). **Heaving** along bench top.
7. **Balance march** forward (backward). (Bench.)

GAMES

1. **All in tag.**
2. **Through the hoop relay.**
3. **3 Court Dodge ball.**

Dismissal. Counter marching, short and brisk.



FIG. 8

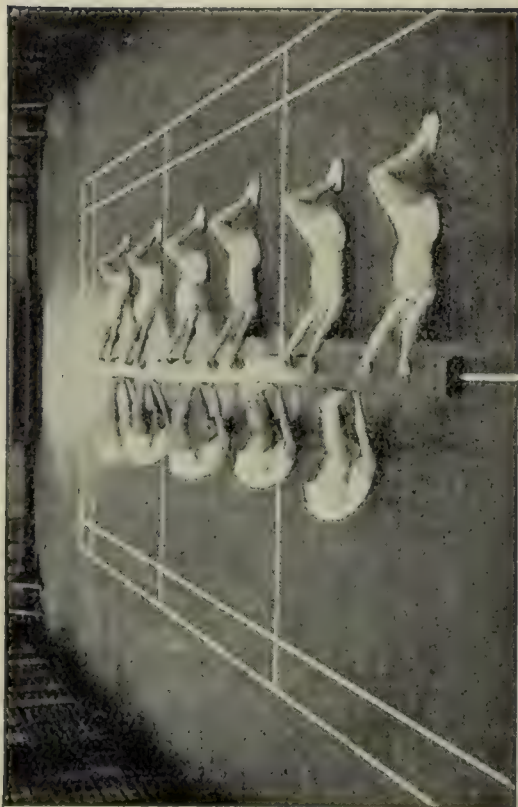


FIG. 9

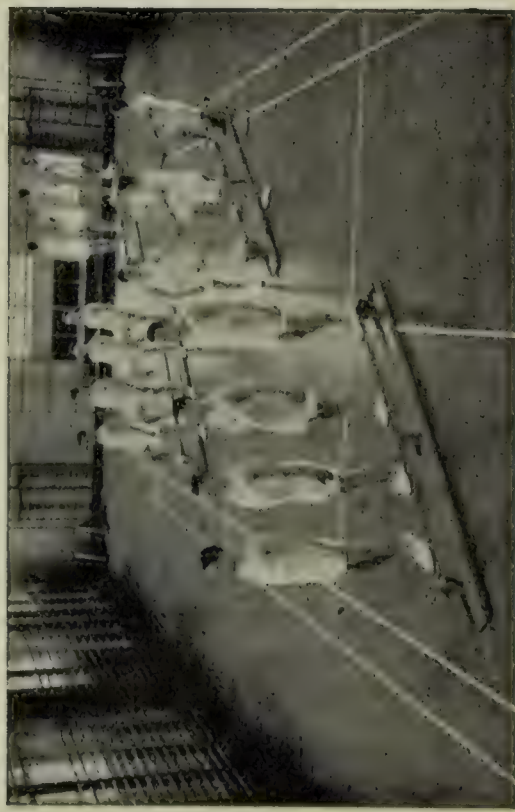


FIG. 10

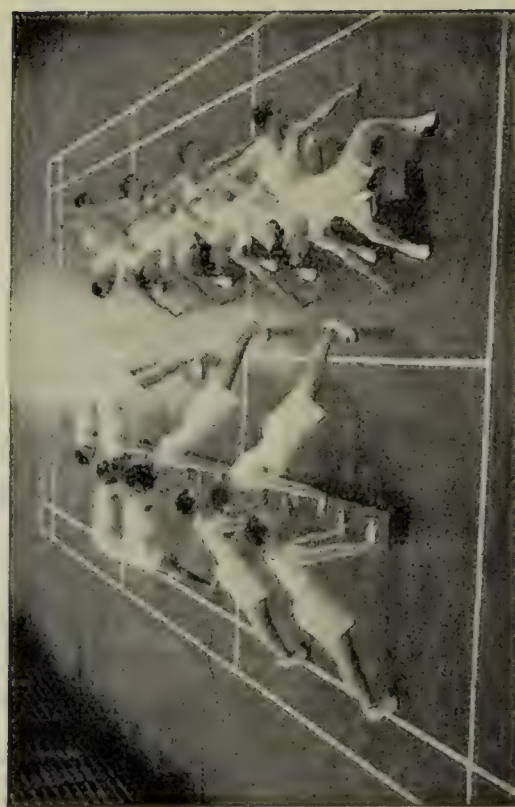


FIG. 11



FIG. 12



FIG. 13



FIG. 14



FIG. 15



FIG. 16

NOTES ON TABLE 1

Section 1

1. Repeat the activities in series a few times, short spells only at each activity. The last change should bring the class to team files in readiness for the rhythmic jump.

2. Light, springy movements, body and legs stretched in the air. Supple knees and ankles in landing though keeping on the toes throughout. The jump sideways may be higher than the others.

On completion of the exercise, command, *Running like a wooden man to team corners and stand with the feet astride—Go!* The class is now ready to start the next exercise without delay. The formation gives the Leader a good view of the whole class and enables the students to move without restraint.

4. Unroll from the base of the spine gradually straightening the back to the erect position. A continuous, deliberate and unrestricted movement preceded by complete relaxation of all the parts to be moved.

The trunk pressing downward, followed by the unrolling, should be repeated 2 or 3 times.

Command: *Trunk bending downward to beat the floor 3 times—begin! 1 and, 2 and, 3. With unrolling, trunk upward—stretch!*

As soon as the Leader is satisfied that the unrolling is satisfactorily performed, the exercise may be carried out to the command: *Trunk bending downward to beat the floor 3 times and stretching upward with unrolling—begin! Again—go!*

5. After completing the free practice move to team files, or take the exercise freely on the spot.

6. Continuous movement. The forward and backward swing is a small preparatory movement for the circling, which assists the jump. *Arm swinging forward, backward and circling with jump—begin! Count, one—two—three—forward—backward—circle, etc. Stop!*

8. Quick trunk turning with alternate arm punching forward—begin!—stop! Vigorous punching. Keep body upright.

10. Double ring, inner with hands joined, outer with hands on partners' shoulders or wrists. Gallop step sideways to left, at signal each player in outer ring changes to the player on partner's right. Repeat, reversing rings. Variation. At signal change to player on partner's left. This necessitates an increase of speed by the outer ring.

General note.—There are no "breaks", as such, in Section 1, but changes of class formation, carried out by means of informal general activities, are used in place of "breaks", as directed in the section on Table Construction (see page 16).

Section 2

11. See R.B., page 117, para. 31. The starting formation, single circle, may be quickly assumed from the finishing position of the last exercise, and it is for this reason that the heaving exercise is taken at this point. The class joins hands with

wrist grip, every other one in the sitting position, the remainder standing with feet astride. On command, the performers (those sitting) take Backward hanging position, and then carry out the exercises specified.

12. Benches may be arranged in one long line down the middle of the room or at intervals across it (see Figs. 2 and 3). Class take up position on alternate sides of each bench. The clenched fists rest on the bench top. Command : *Spanning by numbers—1 ! 2 !* Press strongly. Avoid tendency to bring the head forward and round the back when raising the chest. Hold the position for a brief moment only.

13. Grasp edge of bench and rest feet on bench seat.

14. Mark time with feet on bench top. Mount from alternate sides of the bench. In ii. support may be obtained by zig-zag grasp.

15. This exercise may be taken at first with a double beat, later with a rebound and finally with the continuous scissors action characteristic of the astride jump. A difficult variation is to turn about at each upward jump on to the bench.

16. Sit astride the bench with the feet widely separated and the lower legs vertical. Trunk upright, arms at sides. The trunk is bent from side to side at moderate speed and in even rhythm. As one hand touches the floor, the elbow may be slightly bent and stretched immediately to help in pushing the body over to the opposite side.

Take first by numbers or word of command.

17. Both legs kick up at the same time. Later, the legs may be parted and partially straightened as they go upward and brought together again for the landing. Press the head well back. See R.B., page 158, para. 51.

18. Springs. From sitting position on the bench a named team (red, blue, etc.) changes quickly to standing position on the bench, everyone trying to avoid being last. The team returns to the starting position when another team is called.

Class activities

1. Encourage high spring and deep landing. Ropes held parallel with the floor and at first not more than about 2 feet high. Formation : class files or, if large numbers, ranks.

2. Formation as for 1. Aim to combine height and distance with good position in the air, that is, body well poised and stretched out, legs widely separated, one forward and one backward with the arms swung sideways to give the feeling of flying. Later, leap at named step, e.g. 3rd, 5th or 7th, to ensure that each leg is used alternately in the take-off.

3. As a variation and to obtain increased height in the jump, the class may work in pairs, one jumping and one assisting. Performer, holding partner's hands (the latter astride the rope) does a few preparatory skip jumps on the spot and then a high jump over, making flexible landing.

Group activities

1 and 2 are taken together. Arrange the apparatus so that the crouch jump may follow immediately upon the completion of the Face vault. Each man in turn holds the hoop for the one following.

4. Both exercises are practised first in groups of four. Three act as supporters, two kneeling on either side of the performer to provide support at the shoulders, and the third standing behind to prevent him falling backward from an over vigorous attempt. Progress by taking each exercise in 3's, then in pairs, then without a helper but using a wall for support, and finally without support. (A wall may be used as a means of support at any convenient stage in the learning process.)

In later practices encourage performers to lower the legs slowly, keeping them straight and together. In practising against a wall, the head should be kept in contact with the wall as long as possible. The practice is a useful preparation for head-spring.

See also under Head-standing in Agility list.

6 and 7 are taken together, the heaving being followed immediately by the balance. As the latter exercise will occupy longer time to perform than the former, 2 (4) benches may be allotted to it and 1 (2) to the heave ; alternatively the balance may be practised also on chalk lines.

6. R.B., page 113, paras. 12 and 13.

7. R.B., page 143, para. 36.

TABLE 2

PART I

SECTION 1

1. Running, jumping to touch object held by Teacher, and over marked spaces.
2. Running on the spot to 8, Spring step to 8.
3. (*Crouch*) **Knee stretching** ; Later, Knee stretching with Trunk bending downward and hand beat on floor. Fig. 20.
4. (*Horizontal Kneeling*) **Arm bending** with 1 Leg stretching backward.
5. i. (*Cross-legged Sitting [Arms Sideways, Fists Clenched]*) **Trunk turning** from side to side with rhythmical swing. Fig. 21.
ii. (*Back Lying, Arms Sideways*) Alternate **Leg raising** to kick the opposite hand. Fig. 22.
6. Lifting relay, Reverse the Files, Boat Race.
7. i. Change between **Marching** (8 counts), **Skip jump** (4 counts) and **Skipping** (8 counts).
ii. Running and halting in 4 counts.
iii. Change between Marching with long steps and Marching on toes or heels.

SECTION 2

8. (*Back Lying, [Knees Bend] Arms Sideways*) **Head bending** forward and **spanning**, alternately. Fig. 22.
9. (*Sitting, Knees Bend Open, Ankles Grasp*) **Leg stretching**. Fig. 23.
10. (*Prone Lying, Astride*) **Wrist wrestle**, in pairs. See Fig. 285(d), page 273
11. i. King of Ring.
ii. Free marching, kick one hand forward every 3rd step.
iii. 3 steps and step on to bench top with chain grasp and one knee raised. [Leg stretching forward.] Step down and move to next bench standing with the other knee raised. [Leg stretching forward.]
12. “**Rowing.**” (Benches.)
13. (*High Standing*) **Down jump** backwards, landing with finger tips on bench.
14. (*High Side Support*) **Leg raising**. (Bench.) Figs. 24 and 25.

PART II

CLASS ACTIVITIES

1. **Jump** the swinging rope. Fig. 17.
2. **Jump from foot to foot** over series of low obstacles (Ropes) Fig. 17.
3. **Running High jump** over series of ropes with controlled landing.
4. **Frog jump** forward over marked space. Fig. 18.
5. **Hop** up to line and jump over marked space.
6. **Graded ladder jump**. Fig. 18.

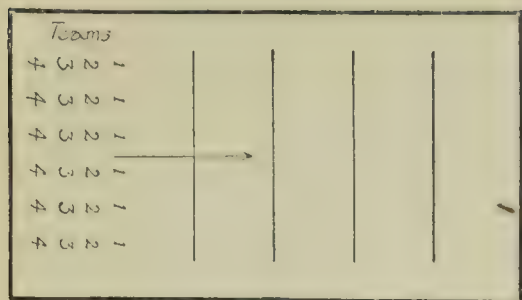


FIG. 17

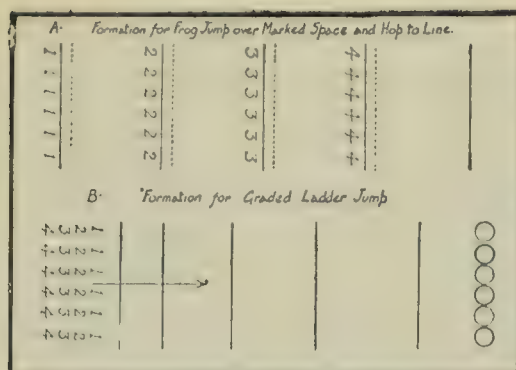


FIG. 18

GROUP ACTIVITIES

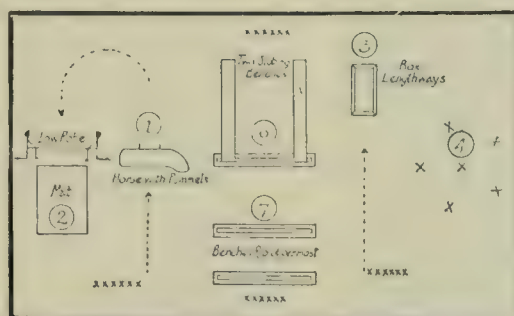


FIG. 19

1. **Thro. vault** to stand on apparatus. **Down jump** off 1 foot. (Low Horse crosswise.)
2. **Standing Dive** over low rope. (Rope and mattress.) See Fig. 110, page 126.
3. **Running Astride vault** to sit astride apparatus. Dismount backward or sideways. (Box lengthways.)
4. i. **Heading practice.** See page 159, Games Section.
ii. **Volley Ball practice.** See page 263, Appendix I.
5. **Face vault** with bent knees. (Sloping bench) see Fig. 13.
6. i. **Balance march** forward, at mid bench turn left (right) and jump down. (Bench.)
ii. (*High Standing*) **Balance march** forward (backward) as close to edge of bench top as possible. (Bench.)

GAMES

1. **Stick jumping relay.**
2. **Skittle Ball.** See page 265, Appendix I.

Dismissal.



FIG. 20



FIG. 21

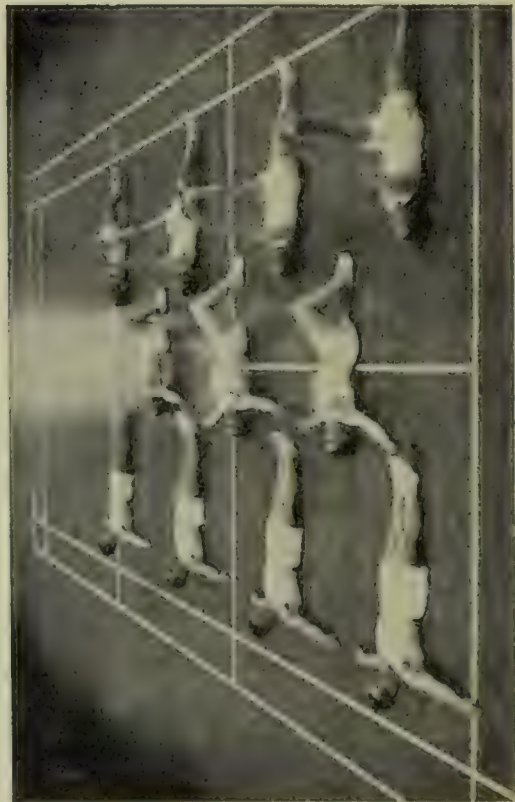


FIG. 22



FIG. 23



FIG. 24



FIG. 25

NOTES ON TABLE 2

Section 1

Note that continuity in Section 1 is secured either by using the finishing position of one exercise as the starting position of the next or by linking these two positions by a simple movement.

The marching and running exercises, being mainly informal in character, are conveniently included in the section and contribute to the liveliness and *flow*. Contrast the methods here employed to secure these characteristics with those employed for a similar purpose in Table 1 (see page 36).

2. Spring step is running on the spot with quick leg raising forward, knee and ankle stretched.

3. Change direct from Crouch to Horizontal kneeling by the command: *Moving the hands forward, on hands and knees to horizontal kneeling—go!*

5. i. Occasionally check the "turn" position (see page 31). Change direct from horizontal kneeling to the starting position for this exercise by the command: *Cross the feet behind and move into cross-legged sitting with the arms sideways—go!*

ii. Kick and return without pause. Keep the head and free arm in contact with the floor.

6. Lifting relay is carried out in files from sitting position. On signal all except the last player in each team swing the arms sideways. The last player quickly stands, grasps the player in front under the arms and lifts him to his feet; this player lifts the next, and so on down the file until all are standing. The first file standing wins.

Reverse the files. Each leader turns about and his team race to form behind him in their same relative positions.

Boat race. In files, knees full bend, hands resting on hips or shoulders of the one in front. Hop to given line without breaking the grasp. Short distance only.

These three quick games may be combined in the order named and performed without break.

7. Skipping, practised informally in the preceding Table, is now carried out to a definite number of counts in combination with two other activities.

See R.B., page 187, paras. 7 and 8.

March on heels. Short steps. Toes raised as high as possible from ground. Short spells only.

Section 2

No set Heaving exercise is included, but the game break (No. 10) and Nos. 4 and 6 (Sect. 1) provide certain heaving effects.

8. Dorsal. The fists are clenched, thumb uppermost. The knees may be bent. *Head bending forward and chest raising (spanning) alternately—1! 2! 3! 4! Later, begin! Stop!* Keep the shoulders on the floor when bending the

head forward. When spanning, lift the shoulders from the floor and make a long neck. Press with the closed fists.

10. Wrist wrestle. In pairs, players facing. Grasp is taken with either hand. Try to force the back of opponent's hand to the ground. The elbows must not leave the ground.

11. iii. Balance. Note that a formal balance exercise, in this case, Leg stretching forward, may conveniently be included in a larger and more dynamic type of balance movement, in this case, the controlled walk, with chain grasp, to a balanced position on the bench top.

Benches arranged one behind the other at convenient intervals across the gymnasium.

13 and 14. Note how the starting position for No. 14 follows easily from the finishing position of No. 13.

Class activities

1. Formation—circle, players well spaced. (Two or more circles with large numbers.) Teacher in middle swings a weighted rope round to pass beneath players' feet as they jump. The rope must not be heavily weighted. A bean bag, boxing glove or small sand bag are suitable.

4. Forward-upward jumps from knees full bend, fingers lightly touching floor. Land in same position. Practice freely at first.

6. Five or 6 lines (ropes on floor) arranged at increasing distances apart with a circle beyond the last line marked for each team. Run in turn up the ladder and with a high spring make deep and controlled landing in circle. At least 4 should run at a time.

Group activities

1. R.B., page 214, para. 51. Practise first without the run. Grasp the pommels of the horse and with a double beat vault to stand on the apparatus.

2. R.B., page 233, para. 9.

Not to be attempted until Forward roll has been well practised. 1 and 2 may be combined and the apparatus should be arranged so that the one may follow the other without pause.

3. Dismount backward if the sitting position has been taken towards the near end of the box, and sideways if towards the far end. To dismount backward, rock the body backward and legs forward, then throw the body forward on to the hands and the legs backward so that the body for a moment rests on the arms which, with a push, send it clear of the apparatus. To dismount sideways the rock backward and throw forward are made as before, but the legs as they rise clear of the apparatus are carried over to one side, and, with a sideways thrust of the arms to carry the body clear, a landing is made by the side of the apparatus with a steadying hand upon it.

4. i. In small groups. Try to keep ball in air as long as possible.

ii. In small groups. A football is batted upwards with the open palm. Keep the ball in the air as long as possible. It must not be caught. Both hands may be used. May also be practised over a rope not lower than 6 feet.

5. The end of one bench rests on the top of another. Care should be taken to see that it remains secure.

6. i. R.B., page 143, para. 36.

TABLE 3

PART I

SECTION 1

1. **Team Tag.** See page 271. Appendix I.
2. **Astride jump,** crouch with finger support on every 4th count.
3. (*Prone Lying, Across Bend*) **Change between starting position and "Kneel Sitting, Arms upward, Trunk downward"** position. (Rhythmical Trunk pressing downward in derived position.) Fig. 29.
4. i. (*Back Lying, Knees Bend*) 1 and 2 **Arm swinging** forward-upward to touch floor above head. Fig. 30.
ii. (*Back Lying, Knees Bend, Upward Bend*) **Arm stretching** upward and sideways (with alternate Knee stretching). Fig. 30.
5. **Turn the Turtle** (In pairs).
6. **Pushing contest** with continuous leg changing (In pairs). (See Fig. 285 (g), page 273.)
7. **Game. Keep the ball moving** (Small groups).
8. i. Marching with long and short steps.
ii. Running with hop on every third step.

SECTION 2

9. (*Astride, Trunk Forward, Arms Downward*) Rhythmical **Arm swinging** alternately forward and forward-upward. Fig. 31.
10. (*Bent Front Support, Astride*) **Arm bending.** Fig. 32.
11. i. (*Crouch*) **Knee stretching** with Arm swinging mid-upward.
ii. Jump with three steps start and controlled landing (Free practice).
iii. (*Standing, 1 Knee Raise, Arms Sideways*) Clap above, below, and above knee, and back to Arms Sideways; run to team corners and begin 1 leg combat in pairs. On signal resume starting position on bench top with other leg raised. (Repeat.) (Bench top.)

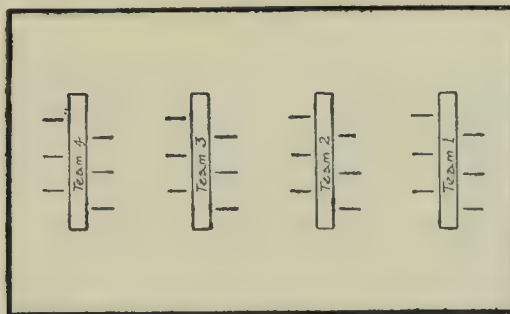


FIG. 26.—Arrangement of Benches for Exercises 11 (iii), 12 (i and ii), 13, 14, 15 (i and ii). Teams are arranged on alternate sides of the Benches.

12. i. (*Side Standing, Foot Rest*) **Trunk bending downward** to grasp raised ankle (Rhythmic pressing). Fig. 33. (Bench).
ii. (*Side Standing, Foot Rest, Low Hand on Hip*) **Trunk bending sideways** towards raised foot, hold position every 5th count. (Bench.) Fig. 33.
13. (*High Sitting, Downward Grasp*) **Knee raising high.** (Bench.) Fig. 34.

14. i. (*High Prone Lying*). **Change between Hand Support and Hand on Hip** position. Fig. 35.
- ii. (*High Prone Lying, Hand on Hip*) **Head dropping** forward and **pressing** backward. (Bench.)
15. i. (*Standing, 1 Foot Rest*) **High jump** over bench.
- ii. **Running High jump** with high take-off. (Several benches 3 or 4 steps apart.) See Fig. 69, page 72.
16. **Team Obstacle Relay Race.**
 - i. Run and bound over bench. See Fig. 36.
 - ii. Pass through hoop or team braid.
 - iii. Fence and Ditch jump. (Benches and chalk lines.)
 - iv. Bounce tennis ball three times in circle, run back and release next player by touching him.

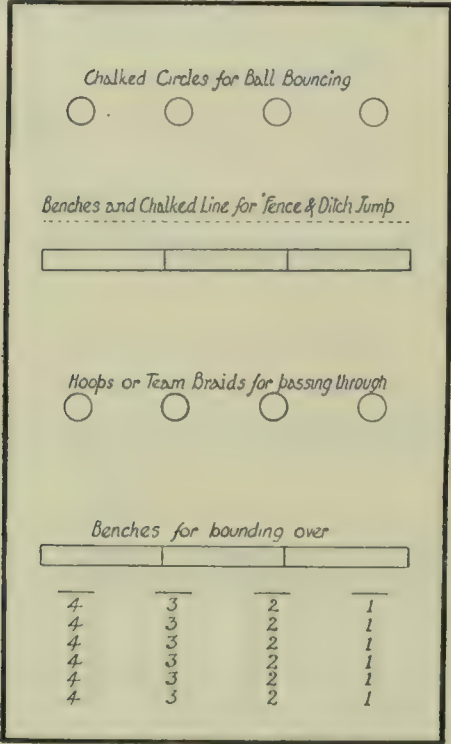


FIG. 27

PART II

GROUP ACTIVITIES

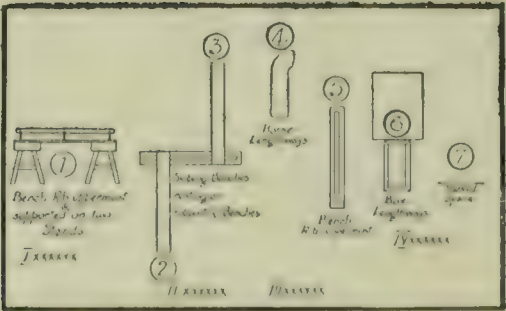


FIG. 28

1. 2 steps and **vault to Balance Support** or alternative exercise. (Supported benches.) Fig. 37.
2. **Cat jump** up sloping bench, dismount with **Face vault** at top.

3. **Running Oblique Face vault.** (Sloping bench.)
4. **Running Astride vault backward** to sit astride apparatus. (Horse.)
5. **Cat crawl** along bench.
6. **Head-spring.** (Box lengthways, 2 sections and Mat.) See Fig. 129.
page 135.
7. **Standing Long jump.** See page 183, Athletics Section.

GAMES

1. **Running and Bouncing Relay.**
3. **Court Team passing.**

Dismissal.



FIG. 29

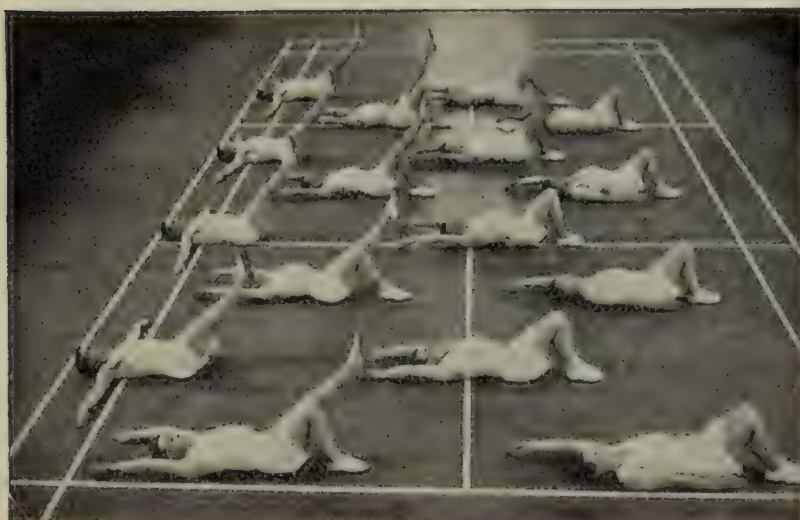


FIG. 30



FIG. 31



FIG. 32



FIG. 33



FIG. 35



FIG. 37



FIG. 34



FIG. 36

NOTES ON TABLE 3

Section 1

Here is an example of a strong recreative element, represented by Nos. 5, 6 and 7 being introduced into Section 1. No formal breaks are, therefore, included.

1. Members of one team try to tag as many players as possible in a given time, e.g. 30 seconds.

2. 1, 2, 3, down; astride, 2, 3, down; etc.

3. *Keeping the hands fixed, to Kneel Sitting—change ! Rhythmical Trunk pressing downward, 4 times—begin ! To Prone Lying—change !*

Keep the head back and chest close to the floor throughout the change to and from Kneel Sitting.

Repeat the whole exercise two or three times in series.

4. i. Swing each arm upward several times continuously; then both arms together. *Single and double arm swinging forward-upward to touch the floor overhead, 4 times each, starting with the left—begin !* Keep the back close to floor throughout

ii. The arm stretching may be accompanied by alternate knee stretching.

5. *Turtle* in Prone Lying, Astride, Forehead Rest position. Each tries to turn his turtle to Back Lying position without sliding him along the ground. Turtle resists by making his body rigid.

6. Players, in pairs, face, place hands on each other's shoulders, carry one foot back and incline body slightly forward. On *Pushing with feet changing—go !*, each tries to push opponent over a line or to a given mark, maintaining the feet changing movement throughout. The forward inclination of the body should increase when the signal to push is given. Feet changing without pushing should be practised first.

7. See 1933 Syllabus, page 149.

8. i. A long step is not an exaggerated stride, but a longer step than usual and an increased swing of the arms. The change from long to short steps may be made on signal, or a named number of each may be taken and continued in series.

Section 2

9. A free standing dorsal exercise, which does not need a complementary abdominal movement, begins Section 2. On the completion of the exercise, command *Fall forward on the hands to Bent Front Support—go !*

10. Heaving effects are secured by this exercise and also by the arm stretching and pushing contest in Section 1.

11. i. Encourage a stretched position of the body in the air and a flexible landing.

iii. Illustrates the use of both static and dynamic forms of free standing balance exercises.

12. i. Rhythmical pressing may be added in the Downward Bend position.

ii. The Trunk Sideways Bend position must be held for a brief spell only on each 5th count, during which time the teacher should quickly check the correctness of the positions of the class as a whole.

In both exercises the students are arranged on alternate sides of the benches. After performing each exercise with the left foot supported on the bench, repeat an equal number of times with the right foot supported.

13. Sit well forward on benches, facing alternate ways. Knees straight. *Knees raising high and lowering—one ! two !* On *one* raise the knees at moderate speed as close to chest as possible, head well back and back straight. On *two* lower knees slowly.

Later, knee raising, leg stretching and lowering, in two movements. On *one*—as above; on *two*, legs are stretched as high as possible and lowered slowly without pause. Maintain erect carriage of head and chest. Later still, in four movements, viz., knees raise, legs stretch upward, knees bend, knees lower.

14. See R.B., page 103.

i. Fairly quick but controlled changes. Body steady throughout.

15. i. R.B., page 203, para. 37. ii. R.B., page 203, para. 38.

16. A team obstacle relay race, one player from each team running simultaneously.

i. A BOUND is a high spring from one foot to the other and is introduced during a run. Cf. Note 2, Class Activities, Table 1.

ii. The hoop (braid) may be passed over the head, body and feet, in turn, the player then jumping clear, or, alternatively, the player may raise the hoop over legs, body and head, replace it and continue the race.

iii. A combined high and long jump to clear an obstacle and a marked distance beyond it.

Group activities

1. Benches 3 or 4 high, top bench rib uppermost, or one bench, rib uppermost, supported on stands. In either case the stability and safety of the apparatus must be assured. Mount alternately from opposite sides of the apparatus. R.B., page 204.

2 and 3. R.B., page 209, para. 47. The sloping benches for Nos. 2 and 3 may rest on the same supporting benches, but from opposite sides.

4. R.B., page 206.

5. R.B., page 136, para. 9.

6. R.B., page 231, para. 6.

7. R.B., page 201, para. 34.

One team could be allotted the first activity; a second, activities 2 and 3; a third, activities 4 and 5; and a fourth, activities 6 and 7. This arrangement would not be followed, however, until the activities were well known. In the earlier stages a selected number of the activities need only be used, in which case two (or more) teams might practise the same activity simultaneously.

TABLE 4

PART I

SECTION 1

1. Here, There, Where. Leap-frog practice in three's.
2. 4 Astride jumps with rebound, 4 Skip jumps without rebound.
3. (*Astride*) **Trunk bending downward** with 2 taps forward, 2 backward, 2 pulls on ankles and **Trunk stretching forward** with Hands on hips. (1-8). (Later, with Arm bending upward and Arm stretching upward.)
4. **Upward jump in three's.** Free Practice. Fig. 39.
5. i. (*Arm Sideways*) **Arm bending and stretching** sideways alternately in one count and two counts.
 ii. ([*Astride*] *Arms Crossed*) **Rhythmical Arm swinging** mid-upward (Heels raising). Fig. 40.
 iii. (1 *Arm Sideways supported at wall*) **Informal Leg circling.**
6. ([*Astride*] 1 *Arm Mid-Upward Support*) **Trunk bending sideways** with outer arm raising sideways-upward to touch other hand. (Rhyth). Figs. 41 and 42.
7. Move to team files, **hopping** with leg swinging forward.
8. (*Knees Full Bend*) **Jump** to "*Astride, Heels Raise*" position with arm bending upward or swinging mid-upward.
9. **Riders and Horses.**

SECTION 2

10. (*Kneel Sitting, Trunk Forward, Arms Upward Rest*) **Rhythmical Trunk pressing downward.** (Bench.) (.) Fig. 43
11. (*Kneel Sitting, Trunk Downward, Forehead Rest*) **Trunk stretching forward** with Elbow swinging sideways. Fig. 44.
12. **Hand-standing**, in pairs, one supporting. (Benches.) Fig. 45.
13. Race round bench twice and mount in "Knee Raise, Upward Bend" position. Leg stretching backward with arm stretching upward. Race round twice in opposite direction and repeat balance exercise standing on other leg. (Bench top.)
14. (*Astride High Sitting, 1 Arm Sideways Clenched*) **Trunk and Head turning** to side of raised arm. (Bench.)
15. (*Low Front Support*) **Head turning.** (Benches, 2 high) Fig. 45.
16. Free March on toes, six counts: Knee springing with Knee forward, six counts.
17. (*Front Standing, Trunk Downward, Hands on bench*) **Bouncing up and down**, i.e. pushing off 2 feet and raising hips high. (Benches, 2 high.)
18. **Face vault** with bent knees. (Benches, 2 high.) See Fig. 13, page 39.
19. **Running Thro. vault** to High Standing. (Benches, 2 high, and supporters.)

PART II

MARCHING

- i. Marching with turn about.
- ii. Marching with change of step.

CLASS ACTIVITIES

1. **Jump the snake.**
2. **Running, jumping 3 or more ropes of increasing height.**
3. **Ball and Rope relay.** Fig. 46.

GROUP ACTIVITIES

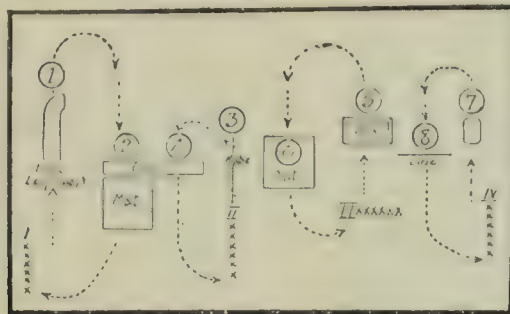


FIG. 38

1. **Running Cat vault.** (Horse lengthways.)
2. **Running Dive over bench.** (Bench and mat.) Fig. 47.
3. **Crouch jump** sideways over rope.
4. (*High Standing*) **Down jump forward** with Arm swinging forward-upward. (Bench.)
5. **Running Astride vault** to stand astride on apparatus, Down jump. (Box crosswise or benches with mat.)
6. **Cartwheel.** See Fig. 111, page 127.
7. **Running Astride vault.** (Buck.) See Figs. 15 and 16, page 40.
8. **Standing Hop, step, and jump.**

GAMES

1. **Team Race,** skipping with rope.
2. **Island Ball.**

Dismissal.

[Figs. 39-42 are on next page.]



FIG. 43

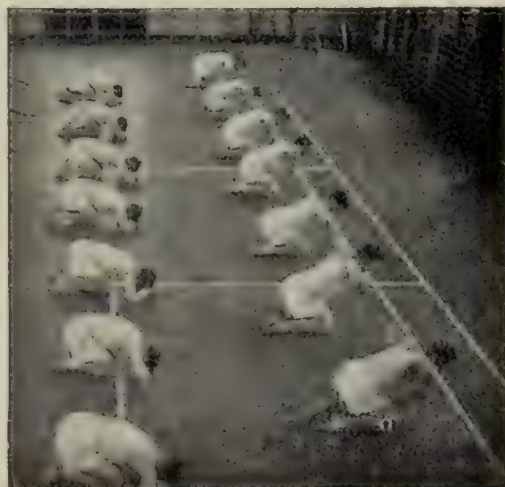


FIG. 44



FIG. 39

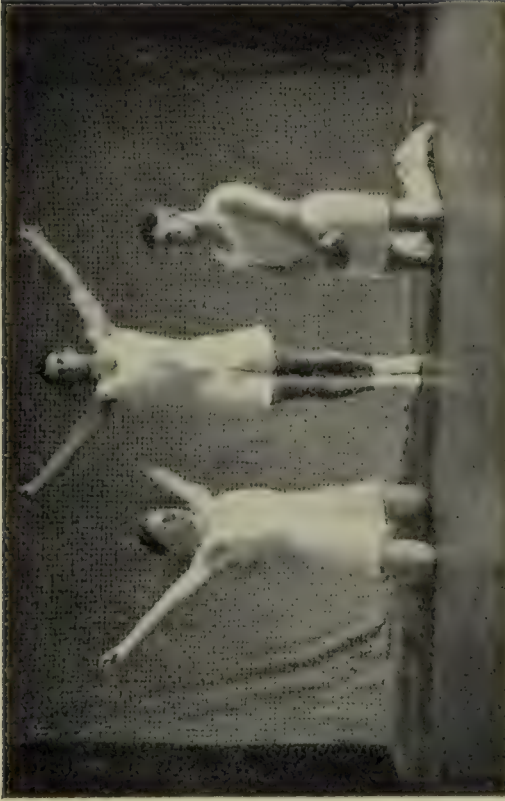


FIG. 40



FIG. 41



FIG. 42

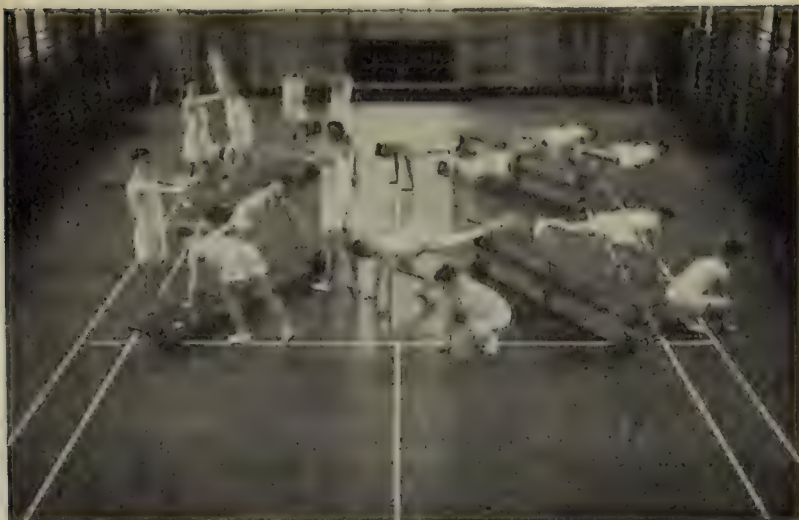


FIG. 45



FIG. 46



FIG. 47B

FIG. 47A

NOTES ON TABLE 4

Section 1

1. At *Here* and *There* run in direction indicated, e.g. towards top or bottom of room. At *Where* all jump or run on the spot with knees high.

3. Light handbeats well in front of the feet and back between the legs. Allow the elbows to bend well sideways in the ankle pull thereby increasing the trunk movement. Knees straight. Correct the Trunk Forward position. Guard against too quick a rhythm.

4. The jumper stands between the two supporters. One supporter grasps the jumper's left hand with his left hand, the other supporter the jumper's right hand with his right hand. The free hand supports the jumper's elbow. The jumper takes two or three small skip jumps followed by a knee bending before springing high into the air, assisted by the supporters. The jumper must keep his arms stiff and close to the body. Two or three consecutive jumps may be taken.

5. ii. The first attempts may be by numbers, e.g. *Arm swinging midway-upward by numbers—one ! two ! etc.* Next, *Arm swinging midway-upward and back again—go ! Again, go !* Finally, *Arm swinging midway-upward—begin !* The return movement of the arms to the Arms Crossed position should be loose and relaxed. Let the trunk lean slightly forward in the last part of the swing to the midway-upward position.

iii. Arm at shoulder level, palm resting against wall. Body erect. The leg is carried forward, sideways and then lowered in a circular movement without pause. A large circular movement to be encouraged. *Leg circling in one count—go ! Again—go ! etc.* A named number of circles, e.g. 4—go ! *Leg circling—begin ! stop !*

6. The body must not lean on the arm, which should be straight, with fingers lightly supported on the wall, the weight equally balanced on both feet. After the starting position has been taken, command, *With right arm raising to touch the other hand, trunk to the left—bend ! With arm lowering, trunk upward—stretch !* Repeat several times, then turn and perform to opposite side. Later, continuously.

7. The essential point of all hopping movements lies in the high spring and strong upward push from the ball of the foot.

8. R.B., page 71, para. 36.

Section 2

10. The palms and wrists (or clenched fists, heel of hand downward) are placed on the bench top at shoulder width apart. *Rhythmical trunk pressing downward—begin ! Stop !* Note.—A supporter in Horizontal Kneeling position may take the place of a bench when no apparatus is available. The class then work in pairs. The exercise may also be performed simultaneously, in pairs, as follows :—(*Kneel Sitting [Standing, Astride] Trunk Forward, Arms Upward Rest on partner's shoulders*) Rhythmical Trunk Pressing Downwards.

11. R.B., page 98, para. 29.

12. Supporter, on opposite side of bench to performer, rests one foot on the bench and supports at waist, thigh or knee.

14. In starting position free hand grasps edge of bench by side of body. May be done first by numbers, later with rhythmical swing, and with rhythmical pressings in the turn position.

15. R.B., page 160, para. 60. Mount from alternate sides of the bench.

16. Count 1-2-3-4-5-6, Down 2-3-4-5-6, Stretch 2-3, etc.

17. Preparatory practice for many vaults and agilities. May also be done in pairs, one supporting and holding his partner for a brief spell in the angle hand-standing position.

18. R.B., page 209, para. 47.

19. Supports sit back to back, a little apart, trunk somewhat forward, arms straight, hands grasping sides of bench. The performer places a hand on the back of each supporter in vaulting to High Standing on the apparatus.

Marching ii. A step forward is taken with one foot (1) then the instep of the rear foot is brought forward to the heel of the other foot (2) and the front foot takes another step forward (3). The movements are repeated, the rear foot taking the step forward and thus becoming the leading foot. The movements throughout should be quiet and well controlled. Body erect but not stiff. *Marching with change of step—begin ! 1-2-3- and 4-5-6, etc.*

Class activities

1. The end of a long rope is held stationary on the ground, the other end is moved up and down sending a series of waves along the rope.

3. Syllabus, page 169.

Group activities

1. R.B., page 207.

2. R.B., page 233, para. 9.

3. From crouch position, side towards the rope, the hands are moved forward and to the other side of the rope and the feet closed up to the hands with a spring. The hips should be well lifted and head held back. As skill is developed, the body should be thrown forward on to the hands, legs in the air and hips well over the arms.

4. R.B., pages 202 and 218, Fig. 160.

5. R.B., page 205, para. 45.

6. R.B., page 233, para. 10. See also Agility lists, page 124.

7. R.B., page 205, para. 45.

8. R.B., page 203, para. 39.

TABLE 5

PART I

SECTION 1

1. **Whistle race**, running in one direction, jumping off both feet in the opposite direction.
2. (*Toe Sideways*) **Hopping** with Alternate Leg swinging sideways.
3. (*Astride, Trunk Downward, Ankles Grasp*) **Rhythmical Trunk pressing downward**.
4. (*Astride*) **Alternate Arm punching** upward with slight Trunk bending sideways. Fig. 50.
5. (*Astride, Arms Crossed*) **Rhythmical Arm swinging** mid-upward. (Heel raising). See Fig. 40, page 56.
6. (*Low Hands on Hips*). **Foot placing** wide sideways.
7. Running with hop on every 3rd step.
8. **Ball bouncing competition** in twos.

SECTION 2

9. (*Horizontal Kneeling*) 1 **Arm raising** upward with opposite **Leg raising** backward. Fig. 51.
10. (*Crouch*) **Knee stretching** with Trunk bending downward and hand beat on floor. See Fig. 20, page 44.
11. (a) (*Backward Hanging*) **Marching sideways** (circle formation, human support). See Fig. 8, page 38.
(b) (*Backward Hanging*). **Heaving**. See Fig. 8, page 38.
12. **Balance march** up and down sloping bench (2 teams). Figs. 48 and 52.

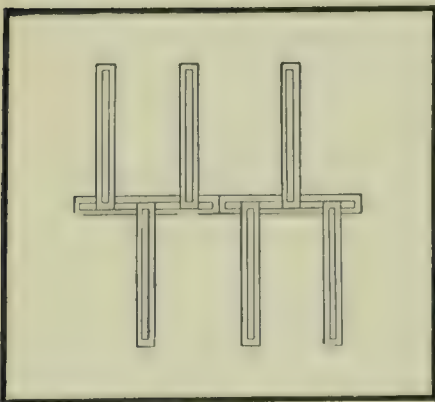


FIG. 48

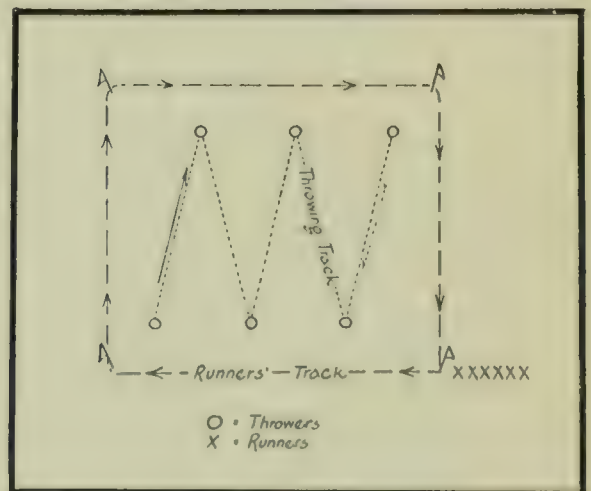


FIG. 48A

13. **Game: Relay race versus Throw and Catch** (2 teams). Fig. 48A.
14. **Balance march** forward with Toe placing sideways, forward, and change of step.

15. (*High Sitting, Feet Fixed*) **Head and Trunk dropping downward** (relaxed), **unroll** to starting position, followed by **Trunk lowering backward** 45 degrees with Arm raising sideways. (Bench.) Fig. 53.
16. (*High Standing, Low Chain Grasp*) **Hopping on the spot with Alternate Knee raising.** (Bench top.)
17. (a) (*Astride High Sitting, 1 Arm Sideways Clenched*) **Trunk turning** to side of raised arm (rhythmical pressing). (Bench.)
 (b) (*Astride High Sitting, Wide Astride, Arms Sideways*) **Trunk bending** from side to side ("rocking"). (Bench.)

PART II

CLASS ACTIVITIES

1. **Running along the bench, bounding spaces between benches.** (Benches lengthways.)
2. **Running Oblique High Jump.** See page 175, Athletics Section.
3. **Standing High Jump** over bench.
4. **Skip Jumps**, land on bench top and Down jump (with $\frac{1}{4}$ turn in landing).

GROUP ACTIVITIES

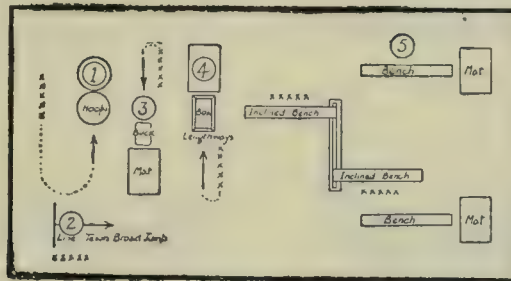


FIG. 49

1. **Crouch Jump** through 2 hoops. See Fig. 14, page 39.
2. **Team Long Jump.**
3. **Running Astride Vault backward** (Buck).
4. **Running Thro. Vault** to stand on near end of apparatus, 3 steps and Down jump forward. (Box and mat.)
5. i. **Heaving** along inclined bench.
 ii. **Crow hop** along bench, finishing with a hop off and **Forward roll.** (Mat.)

GAMES

Selected.



FIG. 50



FIG. 51



FIG. 52



FIG. 53

NOTES ON TABLE 5

Section 1

1. All run in one direction towards named wall. At signal turn and jump off both feet towards opposite wall. At next signal turn and run, and so on. The aim is to reach an end wall before receiving the signal to change direction.

2. *Hopping with alternate leg swinging sideways—begin! stop!* See Reference Book, page 196, para. 19.

The exercise may be taken in file formation with shoulder grasp to prevent turning of the body.

3. *Rhythmical Trunk pressing downward—begin! 1 and 2 and etc. stop! unroll!* The rhythmic pressing will cause a bending and stretching of the elbows.

4. Command: *Name of the exercise followed by—left (right) first—begin! 1, 2, left, right, 1, 2, etc. stop!* In the starting position the arms are bent and the fists clenched. Vigorous movements of the arms, one punching while the other is withdrawn. The fist of the raised arm should be directed at a point immediately above the head.

5. Table 4, No. 5. ii.

6. R.B., page 63, para. 10.

8. Two lines, a convenient distance apart. Each player bounces the ball across to his partner twice and runs to change places with him. Repeat a given number of times.

Section 2

11. (a) Half the class in Backward Hanging position, remainder supporting. Circle formation as in Table 1, No. 11. One or more circles according to numbers. All take named number of steps sideways. Short steps; correct posture to be maintained throughout.

(b) On *one*, bend the arms to a right angle. Press elbows outwards and keep body straight. On *two*, lower without a jerk. Later, various arm and leg movements may be combined with the heaving, e.g., (*Heave Backward Hanging*) Head turning or alternate leg raising.

12. Benches arranged as in diagram.

13. Players arranged as in diagram. At signal to start, the Throwers pass the ball from one to the other, noting the number of consecutive passes made, while the Runners run a simple relay around the track shewn. As soon as the last Runner crosses the starting line, all play ceases and the total number of passes made is recorded. Teams change places and repeat. The team with the highest number of passes wins. Many variations of this type of game may be devised.

14. Slight pause after each position. Practise first on floor or bench top.

15. Take first by numbers; later, continuously.

17. (a) See Table 4, No. 14.

(b) See Table 1, No. 16.

Class Activities

The benches, arranged across the room and conveniently spaced, may be used for all four activities.

Group Activities. See diagram.

1. See Table 1, General Activity No. 2.

2. Each member of the team jumps in turn, starting from his predecessor's finishing point. The team covering the longest distance wins.

3. See R.B., page 206.

5. i. See Table 1, General Activity No. 6.

TABLE 6

PART I

SECTION 1

1. **Dodge and Mark.** See page 268, Appendix I.
2. 8 Gallop steps to the right, 8 to the left, 8 Skip jumps on the spot turning round about.
(*Circle-Chain Grasp, Toe Lunge Backward*) **Hop on forward foot** with slight swing backward of rear leg, followed by (*Toe Forward*) **Head press backward** with arm turning outward.
3. (*Kneel Sitting*) Change from sitting on the heels to sitting on the right and left of heels alternately without touching the ground with the hands.
4. (*Horizontal Kneeling, Arms Bent*) **Arm stretching with Knee stretching.** Fig. 55.
5. **Face vault** over back. (.) Fig. 56.
6. **Free Spring step** with a hop.
7. (*Astride, Arms Downward, Trunk Forward*) **Rhythmical Arm swinging** from side to side with Head and Trunk turning. Fig. 57.
8. (*Astride—back to back—Arms Sideways Grasp*) **Trunk bending from side to side** with rhythmical swing (In pairs, back to back, arms sideways, fingers interlaced). Fig. 57.
9. **Lift the Sack.** Fig. 58.
10. **Upward jump** with hand clap above head (free practice).
11. **Ball Touch** (One Team he's).

SECTION 2

12. (*Prone Lying, Forehead Rest*) **Chest lifting** and lowering.
13. (*Back Lying, Knees Bend, Arms Sideways*) **Trunk swinging upward and bending downward** with legs stretching to grasp feet.
14. (*Back Lying, Hands cupped under head*) **Press up to "Wrestler's bridge".** Fig. 59.
15. (a) **4 cornered tug**, see Fig. 284 (d), page 272, or (b) **Stick wrestling** in pairs.
16. **Marching** with change of step and kicking 1 hand forward (1.2.3. kick).
17. (*Toe Sideways, Arms Sideways*) Continuous **Leg raising** with Toe tapping, hold Leg sideways on 4th count.
18. (*High Standing, Knee Raised, Upward Bend*) **Leg stretching** backward with **Arms stretching** upward. (Bench top.)
19. **Crouch jump** sideways over bench.
20. (*Side Standing [1 Arm Upward Bend]*) **Trunk lowering** with Leg raising to place hand on bench. Fig. 60.
21. (*Sitting Knees Bend, Arms Mid-Downward, Finger Support*) **Knees stretching and bending** (1-4), slow **Trunk lower backward** to Back Lying (5-8), pause in Back Lying (9-12), slow **Trunk raise** (13-16). See Fig. 73, page 76.

PART II

GROUP ACTIVITIES

1. **Running Thro. vault.** (Horse with pommels, mat.)
2. (*High Standing*) **Hand-spring.** (1 section box lengthways.) See Fig. 120, page 131.
3. **Head-spring.** (Mat on bench.)

- 4. Hand-stand on supporter's knees. Fig. 61.
- 5. Running Oblique Back Vault. (Benches 3 high reversed.) Fig. 62.

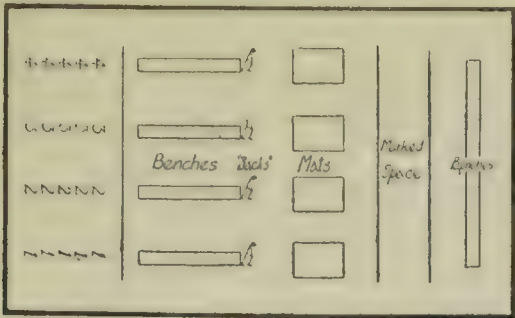


FIG. 54

MASSED JUMPING

Run along bench and **Leap-frog** over supporter's back.

Forward roll. (Mat.)

Crouch jump over marked space.

Skip jumps, land on bench and immediate Down jump.

GAMES

Selected.



FIG. 55



FIG. 56



FIG. 57



FIG. 58

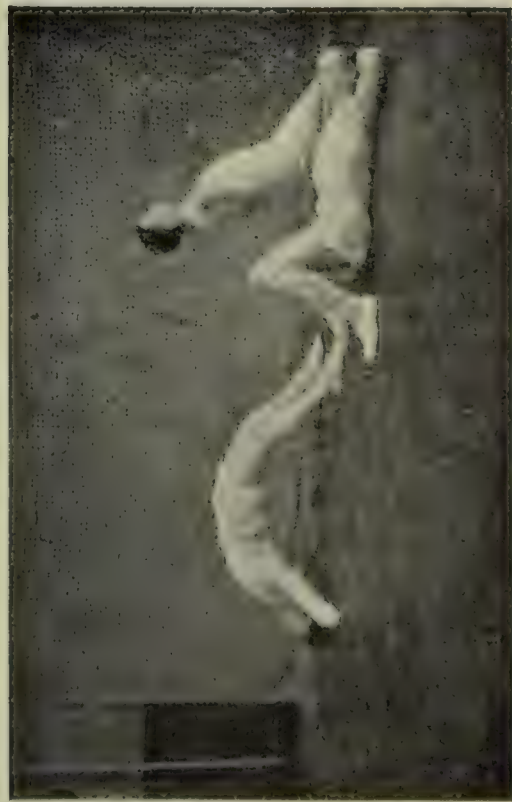


FIG. 59



FIG. 60



FIG. 61



FIG. 62

NOTES ON TABLE 6

Section 1

1. Players in pairs, one the *attack*, the other the *defence*. Each pair works independently; free formation. At signal the attacks try to free themselves from their defences who do their best to mark closely. When the whistle blows each defence should be within an arm's length of his opponent. Encourage quick *dodging* and good *marking*. Repeat, players reversing positions.

2. i. One or more circles. Chain grasp for the gallop steps.

ii. On completion of the skip jumps in Ex. 2, 1. command, *With hands joined, left toe lunge backward—place!* Four hops on the right foot with slight swinging backward of the rear leg—*go!* *With hands down, left toe forward—place!* *Head pressing backward with arm turning outward—one! two! etc.* *With hands joined, right toe lunge backward—place!* This movement should be performed quietly and smoothly by transferring the weight on to the forward foot, bending the front knee and carrying the rear foot into the Toe Lunge Backward position. Repeat the hopping and head pressing backward.

4. To assume the starting position, command, after completing Ex. 3, *Fall forward to horizontal kneeling—go!* *Arms—bend!* Alternatively, the position may be assumed in one movement from kneel sitting.

5. The one vaulting should place his hands on the supporter's shoulders.

6. As in Spring step (Table 2, No. 2) but with a hop. Move forward on both the step and the hop.

7. See R.B., page 169, para. 9.

8. In pairs, back to back, arms sideways, fingers interlaced. Partners should be of approximately the same height.

9. See R.B., page 151.

11. Similar to ordinary Tag, except that the *he's* tag by throwing a ball at the runners. Count the number of hits made in a given time, e.g. one minute.

Section 2

12. The forehead rests on the hands, placed one on top of the other. May be done first to the command *Chest—lift! relax! etc.* Then continuously. The arms and head are lifted together. Keep the elbows back. The hands touch the floor lightly at the end of each trunk lowering. Smooth but strong movement.

13. See R.B., page 156, para. 58.

14. See Fig. 59.

15. (a) See 1933 Syllabus, page 102.

(b) Two players face and hold two short sticks, one in each hand. Each tries to take the sticks from his opponent by twisting, lifting and *wrist wrestling*. The feet should not move except to preserve the balance. There must be no snatching. If one stick is lost, the free hand must be held behind the back.

The game may also be played with one stick. Opponents then grasp alternately with both hands, one hand undergrasp and one overgrasp.

17. Body still and erect. Try and raise the leg higher each time. Light taps.

19. A progression on No. 3, Table 3 (General Activity group).

20. See illustration. The trunk is lowered slowly sideways and the leg raised as high as possible. The supported hand is placed quietly on the bench top, elbow straight. The other arm remains close to the side. The exercise is made progressively more difficult by placing the free hand in Upward Bend, Neck Rest, Head Rest and Arm Upward position.

21. *Knees stretching and bending to 4 counts—go! In 4 counts, trunk lowering to back lying—go! In 4 counts, trunk raising to starting position—go! Repeat to 16 counts. Maintain a good position throughout. In the trunk lowering, the head should lead. In the trunk raising, the chest should lead.*

Group activities

1. See R.B., page 214, para. 51.

2. See R.B., page 230, para. 4.

3. See R.B., page 231, para. 6.

4. See R.B., page 231, para. 4 (d).

5. See R.B., page 212, para. 49.

TABLE 7

PART I

SECTION 1

1. **Ball Touch.**
2. i. Jumping with leg parting and rebound.
ii. Skip jump with rebound, moving forward.
3. (*Kneel Sitting, Trunk Downward, Forehead Rest*) **Trunk stretching forward** with Elbow swinging sideways (Arm swinging sideways). See Fig. 44, page 55.
4. (*Bent Front Support, Astride*) **Arm bending.**
5. **Leap-frog** practice in two's.
6. (*Astride*) (1) **Trunk turning** and bending downward to beat the floor with 2 hands, (2) **Trunk stretching** with Arm swinging sideways-upward to clap hands overhead, (3) **Trunk turning forward** with Arm swinging sideways-downward to slap the sides. Fig. 64.
7. i. **Marching**, kick the hand on every 3rd step.
ii. **Marching** with long and short steps.
iii. **Running Arch Ball.**

SECTION 2

8. (*Astride High Sitting, Arms Downward Grasp [In pairs]*) **Arms swinging** sideways-upwards. (Bench.) Fig. 65.
9. (*High Sitting, Arms Downward Grasp*) **Knees raising** to place heels on bench; on given count, Knees raising high and hold position. (Bench.) Fig. 65.
10. (*Backward Hanging*) **Heaving** with alternate Leg raising. (Raised bench.) Fig. 66.
11. **Running vault to Balance Support.** (Raised bench.) See Fig. 37, page 51.
12. (*Across High Standing*) **Balance march** sideways on toes along edge of bench top.
13. **Balance march** alternately forward and backward, turning about at each step.
14. (*Horizontal Kneeling*) **Rhythmical Trunk and Head turning** with 1 Arm swinging sideways-upward (rhythmical Arm pressing in Arm Upward position). Fig. 67.
15. (*Kneel Sitting, Upward Bend*) **Rhythmical Trunk lowering backward** with increasing range to reach 45° on given count, e.g. 4 counts. See Fig. 59, page 66.

PART II

CLASS ACTIVITIES

1. **Run up sloping bench** to Crouch Grasp position, then **vault down sideways.** (Sloping bench.) (2 teams.)
2. **Running Down jump.** (Sloping bench.) (2 teams.)
3. **Running Oblique Face vault.** (Sloping bench.)

GROUP ACTIVITIES

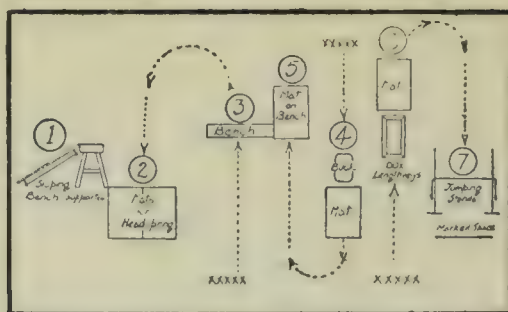


FIG. 63

1. Run up sloping bench to **Hand-standing** (in two's). Fig. 68.
2. **Back-spring**. (2 mats.)
3. **Running High jump** with high take-off. (Bench.) Fig. 69.
4. **Running Astride vault** (backward). (Buck.)
5. **Running Head-spring**. (Bench and mat.)
6. **Running Astride vault** to stand on apparatus, astride dismount forward. (Box lengthways.)
7. **Running Fence and Ditch jump**. (Jumping stands and marked space.) Fig. 70.

GAMES

Selected.



FIG. 65



FIG. 67



FIG. 64



FIG. 66



FIG. 68



FIG. 69



FIG. 70

NOTES ON TABLE 7

Section 1

1. Similar to ordinary Tag except that the *he* tags by throwing a ball and hitting the players. One or more players may act as *he's* if the numbers are large, or to speed up the game.

2. R.B., page 194, para. 12.

3. R.B., page 98, para. 29.

4. For description of starting position, see R.B., page 158, para. 47. The angle between the body and the legs must not be altered during the arm bending and stretching.

5. Players paired according to height. Free formation. See R.B., page 205, para. 45 (a).

7. i. Keep the hand high. Count 1, 2, 3, *kick*, 1, 2, 3, *kick*, etc.

ii. See Table 3, No. 8 i.

iii. One or more circles, according to numbers. Players to be well spaced. Run round, passing the ball over the head to the player behind. If two or more circles take part, the game may be made competitive; e.g. (a) for the best style and rhythm, (b) the first circle to complete one or more rounds without dropping the ball, (c) the first to make a given number of passes.

Section 2

8. See Fig. 65.

9. See Fig. 65.

10. See Table I, No. 11, and R.B., page 118, para. 33 (c).

11. R.B., page 204, para. 44. Teams should use alternate sides of the bench for Exs. 10 and 11.

12. Two streams, facing outwards, may use one bench simultaneously. The arms should be held loosely forward to help maintain the balance. Short steps, body erect.

13. R.B., page 143, para. 36.

14. R.B., page 169, para. 8. *Left arm swinging sideways-upward with head and trunk turning, 4 times—begin! Repeat to the right—go!* The exercise should be started by a slight swing in the opposite direction. Count and 1, and 2, etc. The "and" indicates the initial slight compensatory movement to the right, if beginning with the left arm, and the return movement from the Arm Upward position. One or more rhythmic presses may be carried out in the Arm Upward position.

15. R.B., page 160. A continuous and graded series of trunk lowerings and raisings to reach the position indicated at the end of the 4th count. Command, *Trunk lowering with increasing range to 45 degrees on the 4th count—begin!* (Count 1 and, 2 and, 3 and, 4.) *Trunk—raise!*

Class activities

1. The raised end of the sloping bench rests on a bench which is supported by two standards or on benches 3 or more high. See Fig. 63 and also R.B., page 210, para. 47 (c).

2. Raised end of sloping bench rests on another bench or on two benches or more high. See R.B., page 203, para. 36.

3. R.B., page 210, para. 47 (d).

Group activities

1. If sloping bench is supported on a standard, one supporter can sit on the standard while the other stands behind ready to give additional support, if needed.

2. See Agility lists.

3. R.B., page 203, para. 38.

4. R.B., page 205, para. 45 (a) and (b).

5. See Agility lists for introductory exercises to Head-spring. One mat rests on the bench top for the take-off, a second mat is placed for the landing. See R.B., page 231, para. 6.

6. R.B., page 205, para. 45.

7. R.B., page 203, para. 40.

For group work, assuming 4 teams, one can be allotted to Ex. No. 1, a second to Exs. 2 and 3, a third to Exs. 4 and 5, and the fourth to Exs. 6 and 7. The teams to change round in turn. See Fig. 63.

TABLE 8

PART I

SECTION 1

1. Free running, at signal make small groups (e.g. groups of 5) for Fox and Geese.
2. Hop march with knee raising.
3. Walking on the heels to team corners.
4. **Rhythmical Trunk bending downward** to touch the floor in front and at sides of feet to 4 counts, followed by **Trunk stretching forward** with Arm swinging forward on 5th count (**Trunk swinging upward** with hand clap above head) and hold position on 6th count.
5. Marching on the toes, knee springing and slow knee stretching, 3 counts each, even rhythm.
6. i. (*Arms Sideways Relaxed*) **Loose Arm swinging** downward-forward, and downward-sideways to 4 counts, Arm circling 4 times.
ii. (*Upward Bend*) **Arms stretching** sideways and upwards with 1 Arm leading by 1 count.
7. i. (*Astride*) **Trunk bending from side to side** with rhythmical swing (1-4), slow Trunk bending from side to side once.
ii. (*Side Standing, Shoulder Grasp*) **Skip jump** on the spot with **hip turning** (in pairs).
8. (*Backward Hanging*) **Heaving.** (.) Fig. 72.
9. *Games.* Selected.

SECTION 2

10. (*Back Lying, Arms Sideways*) **Trunk raising** to Sitting position with the Knees bent, Arms mid-downward, finger-tips touching floor. Fig. 73.
11. (*Sitting, Arms Forward, Trunk Downward*) **Trunk stretching upward** with Arm turning outward. Fig. 74.
12. (*Sitting, 1 Knee Grasp*) **Rhythmical slow Trunk turning** from side to side with 1 Arm circling.
13. i. (*High Standing*) **Leg swinging sideways** with Arm swinging sideways (1-3), hold position (4), lower slowly (5). (Bench top.)
ii. (*Partners facing, Standing astride bench*) **Jump on to bench landing in Knee Full Bend, Arms Sideways** position. Join hands with partner, and following a circular track to right (left) with 4 little crow hops, hop off, hop on, hop off, hop on.
iii. **Arch Ball**, walking, using benches. Fig. 75.
14. (*High Standing, Crouch*) **Run forward to Horizontal Front Support** position, and stand up (1-3). (Bench.) Fig. 76.
15. (*Side Standing, 1 Foot Rest, 1 Hand Grasp*) Alternate files, **Leg and Arm raising to High Standing, 1 Leg Raised, 1 Arm Sideways [Mid-Upward]** position. (Bench.) (Later, with files lifting together.) Fig. 77.
16. (*High Prone Lying, Upward Bend*) **Trunk lowering** with Arm stretching upward (rhythmic pressing). See Fig. 35, page 51.
17. i. Change between 8 marching steps and 8 bounds.
ii. Gallop step sideways.

PART II

CLASS ACTIVITIES

1. **Running up and down the steps.** (Benches). See Fig. 81, page 81.
2. **Running Thro. vault** to stand on apparatus. Down jump with Arm swinging forward-upward. (Benches, 3 high.)
3. **Running Astride vault** to stand astride on apparatus. Down jump forward. (Benches, 3 high.)

GROUP ACTIVITIES. (Competitive, see Appendix V.)

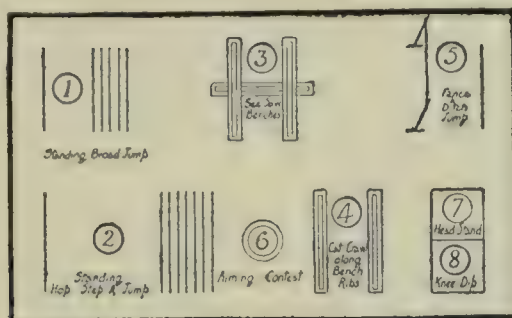


FIG. 71

1. **Standing Long jump.**
2. **Standing Hop, step and jump.**
3. **Balance walk, see-saw bench.** See Fig. 52, page 62.
4. **Cat Crawl** along bench.
5. **Running Fence and Ditch jump.** See Fig. 70, page 72.
6. **Aiming at a Target.**
7. **Head-stand.** See Fig. 124, page 134.
8. **Knee Dip.**

GAMES

1. **Team Dodge Ball.** See page 270, Appendix I.
2. **Court Team Passing.**

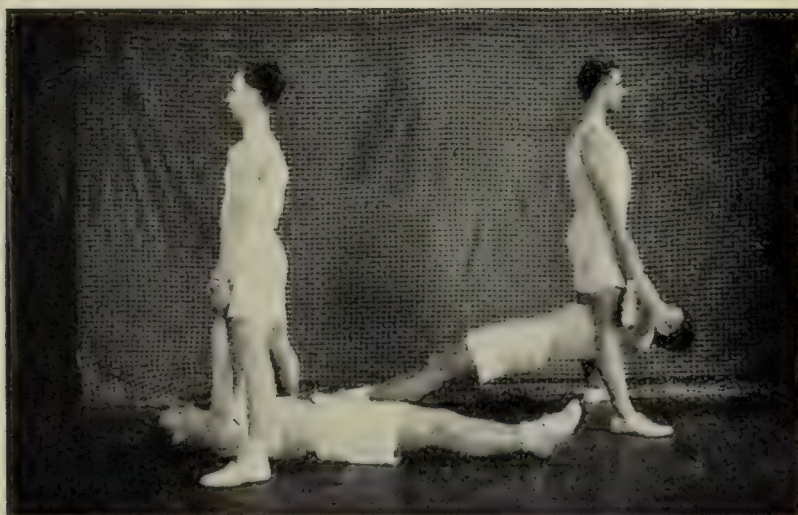


FIG. 72



FIG. 73



FIG. 74



FIG. 75



FIG. 76

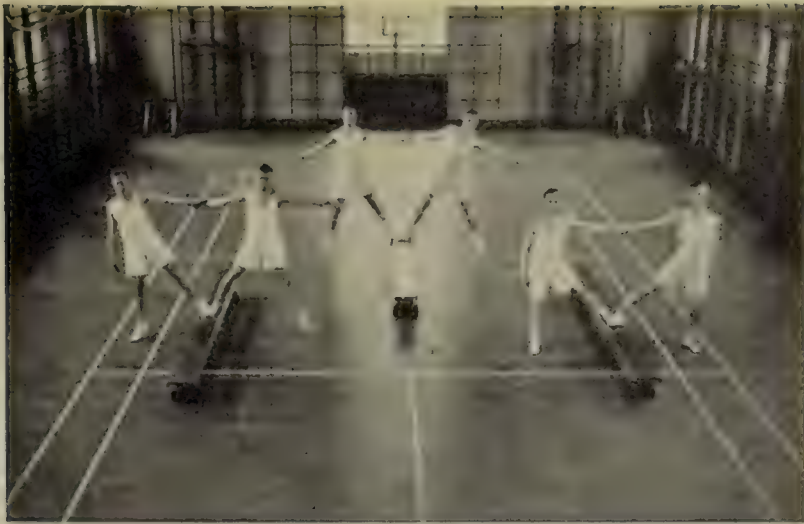


FIG. 77

NOTES ON TABLE 8

Section 1

1. Fox and Geese. Four or five players in file, each grasping the waist or shoulders of the one in front. A free player (fox) tries to tag the last player in the file, the leader of the file endeavouring to prevent him by spreading out his arms sideways, warding him off, and by dodging in varying directions. The file must remain unbroken ; short spells.

2. Syllabus, page 118.

3. Table 2, No. 7.

5. One foot will be a little forward in the knee full bend position. Count : *Walk—2—3—Down—2—3—Stretch—2—3.*

6. i. Arms loose and hands lightly clenched. The hands lightly brush against the thighs as they pass through the downward position. R.B., page 84, para. 36.

ii. Command : *Arm stretching sideways and upward, the left (right) arm leading by one count—begin ! stop !* May first be taken by numbers.

7. i. Command : *Trunk bending from side to side, to 4 counts, followed by trunk bending from side to side, once—begin !* Count : *1 and 2 and over and over.* Class will stop with the trunk bent to the right. Then command : *Slowly, trunk to the left—bend !* (say, to 4 counts). Repeat the rhythmical bendings from side to side and the single slow bend from one side to the other. The movements may then be combined and carried out in series.

ii. In twos, side by side, facing opposite ways, shoulder grasp. May also be taken in lines, shoulder grasp or with arms forward, supported at wall. Turn hips alternately towards and away from partner.

8. No. 1 in Back Lying position, No. 2, facing No. 1's head, stands astride him and grasps his raised arms at the wrists. No. 2 may lean slightly forward to effect this hold. In assuming Backward Hanging, No. 1 pulls steadily on No. 2, who aids the movement by standing firm and offering slight resistance either by raising his trunk or slightly retracting his shoulders. From the starting position, heaving is carried out by numbers.

Section 2

10. *With knee bending, trunk—raise ! lower !* Later, continuously. The chest leads in the raising and the head in the lowering. Keep the back straight throughout, the fingers glide along the floor during the movements.

11. Finger tips move sideways and touch the floor throughout. Ensure a strong stretching of the trunk.

12. Grasp the left knee with the right hand. *Trunk turning to the left with slow circling of the left arm, 4 times—begin !* Change the hands in the starting position and repeat to the right.

13. iii. Table 7, iii.

14. *Run forward with the hands and stand up, by numbers—one ! two ! three !* On *one* incline the body forward, drop on the hands and move them quickly forward about 4 steps until the body is held in a horizontal position ; on *two* jump the feet up to the hands in the crouch position ; on *three* stand up.

16. Rhythmic pressings may be carried out in the Trunk Forward, Arm Upward position.

Class activities

1. Three benches are placed side by side and a fourth on top of the middle bench to form *steps*. Benches broad side uppermost. Various exercises are possible, e.g., (a) Run up and down without varying the rhythm of the running ; (b) Hop (jump off both feet) up and down ; (c) Run up, and down jump off one foot (both feet).

2. R.B., page 214, para. 51.

3. R.B., page 205, para. 45.

Group activities

1. R.B., page 201, para. 34.

2. R.B., page 203, para. 39.

3. R.B., page 144, para. 36.

4. R.B., page 136, para. 9.

5. Throw into a basket or circle on floor.

8. Stand on one leg, bend the other knee backward and grasp the ankle with either hand. Bend the supporting knee until the free knee lightly touches the ground and return to standing position. The balance must be maintained throughout.

TABLE 9

PART I

SECTION 1

1. Round your partner on the run.
Change between marching and marching with long steps.
2. Spring step on the spot to 4, Skip jump to 4.
3. (*Kneeling*) **Change to 'Kneel Sitting, Trunk Downward Relaxed'** position. **Unrolling.**
4. (*Kneeling, Arms Mid-Upward [Sideways]*) **Rhythmical Trunk falling forward**, take-off with hands, and Arm swinging mid-upward.
5. (*Horizontal Kneeling*) **Rhythmical Trunk and Head turning** with 1 Arm swinging sideways. See Fig. 67, page 71.
6. (*Crouch*) **Alternate Leg stretching backward.**
7. (*Arms Forward*) **Foot placing sideways with Arm swinging downward**-sideways and downward-forward. (Also with Arm circling as the feet come together).
8. **One against three.** See Fig. 138, page 146.
Straddle relay. See Fig. 147, page 152.

SECTION 2

9. (*Astride, Arms Downward, Trunk Forward*) **Rhythmical Arms swinging** sideways from Arms Crossed position, followed by **Rhythmical Trunk pressing downward** to touch floor between legs.
10. **Wheelbarrow race.** Fig. 79.
11. (*Heave Backward Hanging*) **Marching sideways** (Circle formation, human support). See Fig. 8, page 38.
12. i. (*Toe Lunge Backward*) **Leg raising backward** (Circle formation). Fig. 80.
ii. Run along bench top, bounding spaces between benches. (Benches lengthways with gaps between.)
iii. (*Astride the bench*) **Jump on to bench top**, landing in "*Knees Full Bend, Arm Sideways*" position. **Knee stretching and Arm lowering**; jump off to starting position and repeat whole.
13. (*Side Standing, Foot Rest, Low Hands on Hips*) **Trunk bending sideways** towards raised foot, holding the Sideways Bend position on every 3rd count. See Fig. 33, page 50.

PART II

CLASS ACTIVITIES

1. **Hop up to bench, land on bench top** on both feet and immediate Down jump.
2. **Running High jump** over bench with $\frac{1}{4}$ turn in landing.
3. **Running up the steps** and Down jump with body stretching. (Benches.) Fig. 81.
4. **Running Face vault.** (Benches, 3 high.) See Fig. 98, page 121.

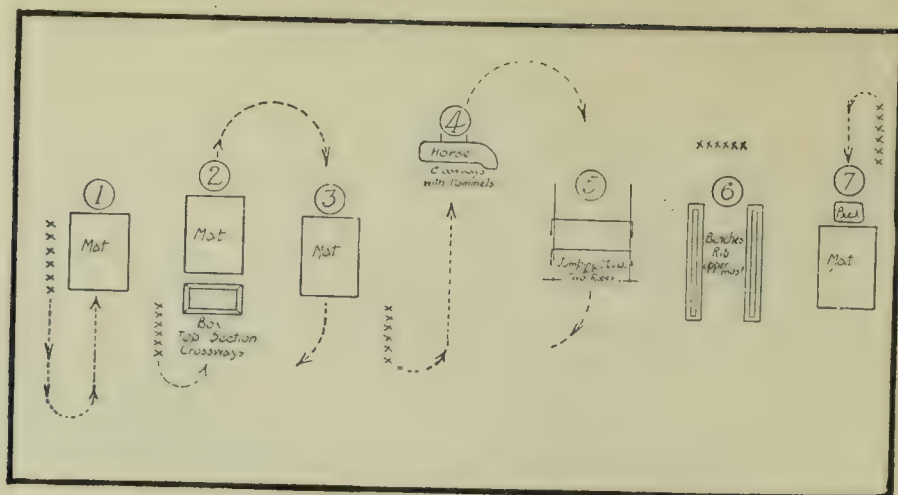


FIG. 78

1. **Backward roll**, pressing up to Hand-standing. See Fig. 109, page 125.
2. **Running Hand-spring**. (Top section box.) See Fig. 121, page 132.
3. **Cartwheel**, followed by Backward roll.
4. **Running Astride vault** to stand astride on apparatus. Down jump (Horse crosswise with pommels.)
5. **Running High jump** through a "window" (Jumping stands and two ropes).
6. i. **Head wrestling**. (Benches.) Fig. 82.
ii. **Balance march** forward with slight knee bending and foot carrying along side of bench.
7. **Running Astride vault** (buck crosswise). See Figs. 15 and 16, page 40.

GAMES.

Selected.



FIG. 79



FIG. 80

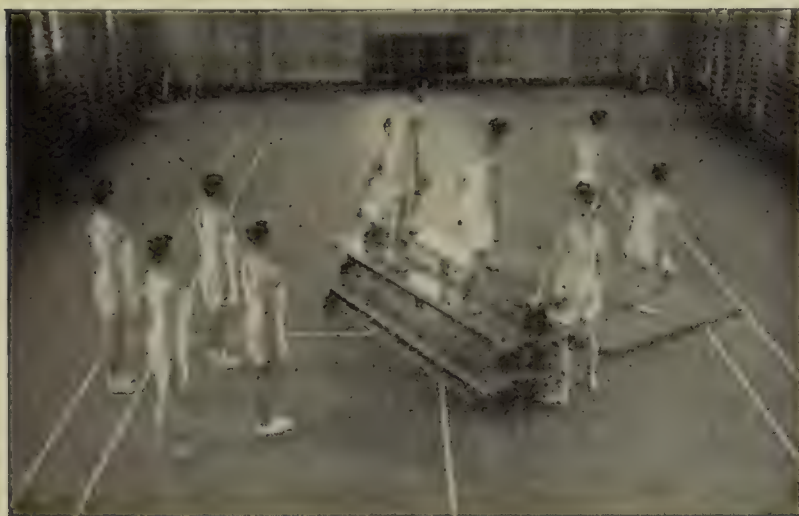


FIG. 81

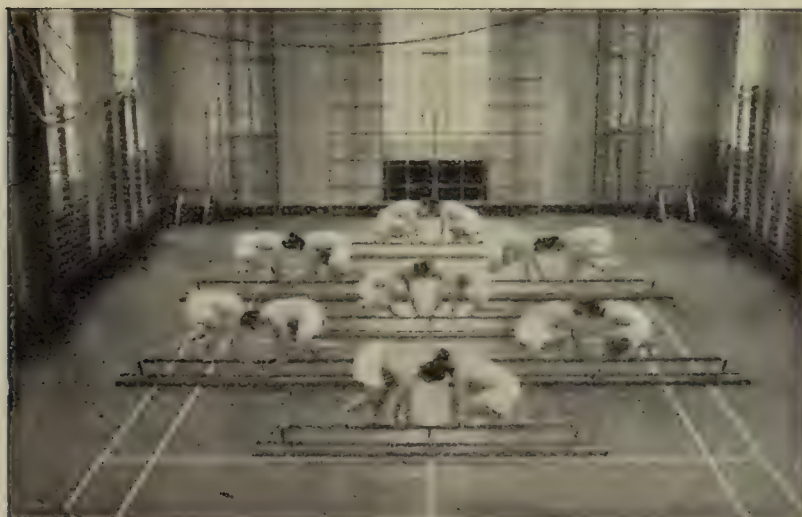


FIG 82

NOTES ON TABLE 9

Section 1

1. Run in twos to a given rhythm. At signal, inside file run round partners, passing behind first, and continue as before. The running in both files should be smooth and continuous, and the speed should be checked as little as possible.

3. From starting position command : *Sit on the heels and trunk downward—drop ! unroll !*

4. From starting position command : *Falling forward and pressing backward—begin ! stop !* Keep the body straight and fall forward from the knees, allowing the arms to bend as the hands reach the floor. Then immediately straighten the arms vigorously, pushing from the floor with sufficient force to raise the body to the starting position.

5. Table 7, No. 14.

6. R.B., page 158, para. 46.

7. For description of arm movement, refer Table 8, No. 6.

8. i. Groups of four. Three in each group form a ring with hands joined and the fourth tries to tag his partner.

Section 2

9. The arm swinging and trunk pressing downward may be carried out in series, e.g. 4 swings followed by 4 presses, and so on. Count : *1 and 2 and 3 and 4, down, 2, 3, 4, AND 1 and 2 etc.* "AND" is the connecting count between the trunk pressings and the next series of arm swingings.

10. R.B., page 157, para. 43.

11. Cf. Table 5, No. 11 (a).

12. i. Cf. Table 6, No. 2.

13. Table 3, No. 12, ii.

Class activities

3. Table 8, C.A. 1.

4. R.B., page 211.

Group activities

1. Practise first with 2 supporters. See illustration

2. R.B., page 230, para. 4.

5. R.B., page 204, para. 43.

8. i. R.B., page 143, para. 34.

ii. R.B., page 144, para 38.

Events 2 and 3 may be combined, as also may events 4 and 5, i.e. "3" and "5" will be *return* activities to "2" and "4" respectively. See Fig 78.

TABLE 10

PART I

SECTION 1

1. **Keep the ball moving** (small groups).
2. Change between marching and astride jumping on the spot.
3. (*Feet Closed, Hands Clenched*) **Quick Trunk bending forward** with Arm swinging forward-upward. See Fig. 31, page 50.
4. (*1 Foot Raised slightly Forward, Arms Forward*) **Hop and take Hand-standing position** (in pairs). See Fig. 116c, page 129.
5. (*Arms Sideways*) **Arm circling spirally** to Arms Upward position in 7 counts.
6. (*In pairs, Forearm Support*) **2 Skip jumps** with rebound followed by **jump with leg parting** while being carried round a half circle by supporter. Fig. 84.
7. **One hand tug.**
8. **Angle Head-standing** position at wall (free practice). See Fig. 124, page 134.
9. **Continuous Leg swinging** forward and backward with free Arm swinging forward and backward and slight Heel raising.
10. **Game : Wandering Ball** (2 or more circles). See page 269, Appendix I.

SECTION 2

11. (*Sitting back to back, Upward Grasp*) **Spanning** (in pairs). (Supporter may do Rhythmical Trunk pressing downward.) Fig. 85.
12. (*High Standing, Leg Sideways, Arms Sideways*) **Clap hands above head and strike sole of raised foot with opposite hand.** (Bench top.)
13. **Crouch jump** over bench.
14. i. (*Astride High Sitting, Arms Sideways Clenched, Trunk Turn*) **Arms circling** through small range. (Bench.)
 ii. (*Astride High Sitting, Wide Astride*) **Trunk bending from side to side** to touch floor with long reach. (Bench.) See Fig. 11, page 38.
15. (*High Front Support*) **Arm bending** (with 1 Leg raising). (Bench.) Fig. 86.

PART II

CLASS ACTIVITIES

1. (*Side Standing*) **Sideways jump** over bench, moving forward.
2. Counter marching, **hopping over benches.**
3. **Running Thro. vault** to stand on apparatus. Down jump off 2 feet with Arm swinging forward-upward. (Benches 3 high.)
4. **Running up steps** and Down jump off 1 foot. (Benches.) See Fig. 81, page 81.
5. (*1 Foot Rest on bench*) **High jump over.**
6. **Running Down jump.** (Sloping bench.)
7. **Backward jump.**
8. **Running High jump.** (Jumping stands and rope.)

} Fig. 83.

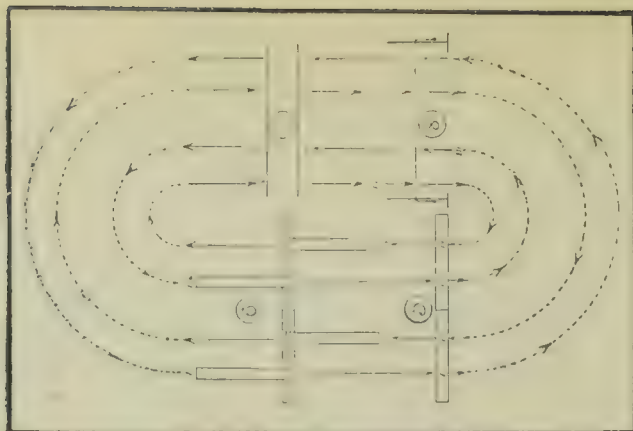


FIG. 83

The Roman numerals indicate the Starting Position for each event.

GROUP ACTIVITIES

1. **Running Astride vault.** (Horse with pommels.)
2. **Running Hand-spring.** (Mat.) See Fig. 122, page 132.
3. **Running Horizontal Astride vault.** (Low box, mat.) See Fig. 96, page 120.
4. **Running High jump** with high take-off. (Bench and jumping stands.) See Fig. 69, page 72.

NOTES ON TABLE 10

Section 1

1. Players in groups of 5 or 6. On signal they move about freely, passing a small ball or football from one to the other as speedily as possible. Avoid crowding by using the whole space allotted to each group. Syllabus, page 149.
4. Take a little hop forward, place the leading foot on the floor and kick up to hand-standing. A valuable preparatory exercise for hand-spring.
5. R.B., page 85, para. 43.
6. See Fig. 84.
7. See Fig. 284(a) in Games Section. R.B., page 172, para. 16.
8. See Fig. 124, page 134.

Section 2

11. One of each pair bends forward to bring partner into spanning position. The effect is increased if the supporter does trunk pressing downward in position.
13. Table 6, No. 19.
14. ii. Table 1, No. 16.
15. R.B., page 159, para. 56.

Class activities

1. Table 1, C.A. 3.
3. R.B., page 214, para. 51.
4. Table 8, C.A. 1.
6. Table 7, C.A. 2.
7. R.B., page 200, para. 28.

Class Activities 1 to 4 follow in turn, but Nos. 5 to 8 may be taken simultaneously, four from each team performing at the same time. See figure. If there are more than four in a team, the extra members should arrange themselves at the various starting positions along their own track so that, as far as possible, there may be an equal number of performers at each starting position.

Group activities

1. R.B., page 205, para. 45.
2. R.B., page 230, para. 4.
3. R.B., page 206, para. 45 (d).
4. R.B., page 203, para. 38.



FIG. 86



FIG. 85



FIG. 84C



FIG. 84B



FIG. 84A

TABLE 11

PART I

SECTION 1

1. (a) Hopping Tag.
(b) Catch the tail.
2. Skip jump with rebound, Star jump on every 4th count.
3. (*Astride, Ankle Grasp*) **Rhythmical Trunk pressing downward** (4 times), **Trunk stretching forward** with Arm raising sideways and Arm pressing backward (4 times).
4. **Arm swinging** forward and backward, with Heel raising and Arm swinging forward-upward every 3rd count.
5. Free marching on the toes, six counts, followed by Knees full bending with Knees forward, Knee springing, six counts.
6. (*Astride, 1 Low Hand on Hip, 1 Arm Crossed*) **Rhythmical Trunk turning** with 1 Arm swinging mid-upward. Fig. 87.
7. *Game* : **Under and Over Leap-frog.**

SECTION 2

8. (a) (*High Prone Lying, Arms Upward [Mid-upward] Clenched, Rest, Trunk Downward*) **Rhythmical Trunk pressing downward.** (Bench.)
(b) (*High Prone Lying, Upward Bend Clenched*) **2 Arm punching upward.** (Bench.) See Fig. 35, page 51.
9. (*High Sitting, Backward Grasp*) **Knee raising high, stretching, bending and lowering.** (Bench.) See Fig. 34, page 51.
10. (*Black Lying*) **Heaving** up sloping bench and **Backward roll**, followed by **Backward roll** on mat, followed by **Crouch jump** over bench.
11. (a) **Balance march** up and down see-saw bench. See Fig. 52, page 62.
(b) **Balance march** sideways (.). (Bench.) Fig. 88.
12. (*Side Standing*) **Jump over rope** from side to side with rebound moving forward, followed by run along bench and Down jump.
13. (*Side Standing, Foot Rest*) **Trunk bending inward** to touch raised foot with opposite hand and rhythmical pressing (1-4), **Trunk bending outward** with 1 Low Hand on Hip and 1 Head Rest and rhythmical pressing (5-8).
14. (*Sitting*) (1) **Trunk falling backward** to the floor with Knee raising to chest, (2) **Leg stretching** to vertical, (3) **Swing to Sitting**, (4) **Pause.**
15. Marching with change of rhythm.
Running on and off benches placed in course, maintaining common rhythm.

PART II

CLASS ACTIVITIES

1. **Standing High jump** over 3 parallel benches, followed by running **High jump** with high take-off from a 4th bench.
2. **Bounding over bench**, followed by 3 strides and **High jump** over rope. (Bench, jumping stands and rope.)
3. **Quick off the mark**, clearing obstacles in course.

GROUP ACTIVITIES

1. **Skip jump** over a turning rope.
2. **Running Hand-spring** off two feet (Box crosswise and mat). See Fig. 121, page 132.
3. **Running Astride vault.** (Horse lengthways tilted.) See Fig. 95, page 120.
4. **Running High Face vault.** (Low box crosswise.) Fig. 89.

Note.—Include as “*return*” jumps or vaults, selected activities previously practised.

GAMES

Selected.

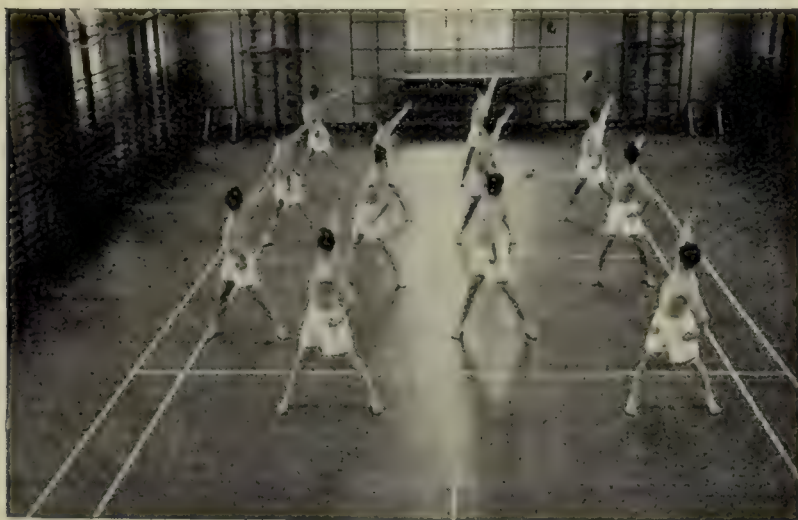


FIG. 87



FIG. 88



FIG. 89

NOTES ON 'TABLE 11

Section 1

1. (a) Players hop on one foot while chasing or being chased. They may change feet as often as they like. Useful game in limited space.

(b) Syllabus, page 157.

4. The heels are raised in the forward swing and lowered in the backward swing. They are raised again in the forward-upward swing and lowered in the downward swing.

5. Count : 1-2-3-4-5-6, Down 2-3-4-5-6, Stretch 2-3 etc.

6. (*Feet astride—place ! Left hand low on hip !*) *Rhythmical trunk turning with single arm swinging mid-upward—begin ! stop !* Change the arms and repeat to opposite side.

Turn the trunk to the left and bring the right arm across the body, then swing the trunk round to the right and the arm to the mid-upward position, and so on, without pausing between the movements.

7. In files. The odd numbers in each file make a *back* for leap-frog, the even numbers stand with feet astride. At signal the last player in each file crawls between the legs of those standing astride and leaps over the backs of the others. The first to reach and stand still at the head of the file wins. The files then move back one place and change positions, that is, those who were astride now make a *back*, and vice versa. Continue as before. May also be played as a continuous relay.

Section 2

8. (a) Cf. Table 8, No. 16.

(b) R.B., page 104, para. 47.

9. Table 3, No. 13.

Half the class carry out No. 10 while the remainder do the balance exercises, teams then changing over.

10. Arrange the apparatus so that the three exercises follow without pause.

11. (a) Table 8, G.A. 3.

(b) Short steps with heels raised. See illustration.

13. Count : 1 and 2 and 3 and 4 AND 5 and 6 and 7 and 8 AND etc. "AND" is the connecting count between the completion of one series of pressings inward (outward) and the beginning of the next series outward (inward). The hands are moved easily and rhythmically into their new starting positions during the movement of the trunk indicated by this count.

14. The movements may first be taken separately, later combined.

15. i. The teacher controls the rhythm by tapping, hand clapping, etc.

ii. Benches may be placed in the counter-march path.

Two lines of benches, 3 or 4 in a line, placed along the gymnasium will provide a suitable arrangement for Exs. 8 (a) and (b), 9, 12, 13, and 15 ii., while little alteration will be necessary for 10 and 11.

Class activities

1. Benches arranged across the gymnasium. Three standing high jumps in succession followed by the running high jump, with high take-off, over rope held by two supporters or jumping stands.

3. Syllabus, page 149.

Group activities

1. Individual skipping or in a group with a long rope. Later, various other steps may be introduced, according to individual skill ; e.g. crosswise jump, tapping step, jumping with turn about, turning the rope quicker and quicker, etc.

2. Start with box low (2 or 3 sections) and raise gradually as skill is obtained. The performer takes a short run and, with double take-off, dives on to the apparatus so that his weight is borne by his arms, which should be but slightly bent. At this phase of the movement the head is well back, the hips partly flexed and the back straight. The movement is continued by swinging the legs backward-upward and downward on the far side of the apparatus, thereby extending the hip joints, this phase of the movement being combined with a strong and accurately timed thrust with the arms from the apparatus. The leg swing and arm thrust should not begin until the performer's body, in the initial dive on to the apparatus, has passed the vertical. A controlled landing on both feet with the body upright should be made on the far side of the apparatus. Later, box lengthways.

3. Raise the near end of the horse. Preparatory exercise for astride vault, horse lengthways.

4. R.B., page 211.

TABLE 12

PART I

SECTION 1

1. **Running Circle Catch.**
2. (a) Hopping on the spot with Knee raising high and alternate Arm swinging forward. Fig. 90.
(b) (*Knees Full Bend*) **Knee springing**, 4 counts, followed by quick **Knee stretching and full bending** twice with Arm swinging sideways and upward to clap above head to 2 counts.
3. (*Sitting, Trunk Downward, Arms Forward*) **Trunk stretching upward** with Arm turning outward. See Fig. 74, page 76.
4. (*Sitting, Knees Bend, Instep Grasp*) **1 Knee stretching.**
5. (*Sitting, Arms Crossed*) **Arm flinging** mid-upward.
6. (*Front Support*) **Astride jumping.**
7. 8 Skipping steps and 8 Gallop steps sideways (Team circles).
8. (*Toe Sideways, Low Hands on Hips*) **Trunk bending sideways** and rhythmical pressing, hold position on 5th count. Fig. 91.
9. (*Toe Sideways*) **Hopping with alternate Leg swinging sideways** to 8, Swing step to 8.
10. *Game.* **Scotch Hand Ball.**

SECTION 2

11. (*Wide Astride, Arms Upward*) **Trunk bending downward** with hand beat on floor, **Trunk stretching forward** with Arm swinging backward, **Trunk stretching upward** with Arm swinging forward-upward.
12. (*Bent Front Support, Wide Astride*) **Arm bending.**
13. **Bear Walk.** Fig. 92.
14. i. Free Spring step with hop, change to marching, kick hand every 3rd step.
ii. Mounting to **Balance Standing** and dismounting. (Raised bench.) Fig. 93.
iii. (*Balance Standing*) **Walk forward** with 1 Leg swinging forward, backward, forward and a little jump. (Bench top.)
15. (*High Prone Lying, Hands on Hips*) **Trunk lowering** (Rhythmical pressing downward). (Bench.) See Fig. 35, page 51.
16. (a) (*Side Standing, 1 Arm Upward Bend*) **Trunk lowering sideways** with Leg raising to place hand on bench. (Arm stretching upward.) (Bench.) See Fig. 60, page 66.
(b) (*Side Standing, 1 Foot Rest, 1 Hand Grasp*) **Tug.** (Bench.) See Fig. 77, page 77.

PART II

CLASS ACTIVITIES

1. Running, **bounding** over benches.
2. **Bounce and Catch relay.**
3. **Running High jump** to land on bench and immediate Down Jump (Rope and bench.)
4. Free practice, 3 walking steps and 3 skipping steps, in series.

GROUP ACTIVITIES

1. **Running Horizontal Astride vault.** (Box lengthways.)
2. **Running Thro. vault** to stand on apparatus and immediate Down Jump off both feet. (Horse crosswise.)
3. **Cartwheel**, followed by **Backward roll**.
4. **Running High jump** followed by **Forward roll**.

GAMES

Selected.

NOTES ON TABLE 12

Section 1

1. Syll., page 142.
2. (a) R.B., page 196, para. 24.
(b) After the knee springing, the knees are stretched and bent without pause in the stretched position. Similarly, after the clap the hands return immediately to the sides. Short series only. Count: 1, 2, 3, 4, *stretch and stretch and*, 1, 2, etc.
3. Table 8, No. 11.
4. Table 2, No. 9.
5. (*With knees straight, sit—down! Cross the arms in front!*) *Arms swinging mid-upward—begin! stop!* Stretch the back strongly at each upward swing of the arms and relax a little as the arms drop to their starting position.
6. From the sitting position move into front support by placing one hand a little to the rear and turning over towards it. The astride jumping should be taken for short spells only. The correct position of the body must be held throughout.
8. Cf. Table 3, No. 12, ii. (*With hands low on hips, left toe sideways—place!*) *Trunk bending to the left with rhythmic pressing, holding the position on the 5th count—begin!* Count: *Over! 2, 3, 4, stop!* *Trunk upward—stretch!* Repeat to the right, with the right toe sideways.
9. Table 5, No. 2 and R.B., page 196, para. 20.
10. Syll., page 173.

Section 2

11. May first be taken by numbers.
12. The starting position is taken direct from the finishing position of No. 11 by commanding *Fall forward on the hands to bent front support—go!* Cf. Table 3 No. 10.
13. R.B., page 157, para. 41.
14. i. Free practice. Table 6, No. 6, and Table 7, No. 7, i.
ii. May be practised on the floor. An easy, rhythmical swing of the arms and leg. Count: *1-2-3 and jump!*
15. R.B., page 104, para. 48. See also Table 3, No. 14, and Table 8, No. 16.
16. (a) See Table 6, No. 20. Arm stretching upward may be carried out in the position. Arm close to ear, palm facing downward.
(b) Table 8, No. 15.

Class activities

2. Syll., page 168.
3. A controlled run followed by high jump over fairly low rope and immediate Down jump off two feet. The landing on the bench and the stretching of the knees for the down jump are made without pause.

Group activities

1. R.B., page 206, para. 45 (c).
2. R.B., page 214, para. 51.



FIG. 91



FIG. 93



FIG. 90

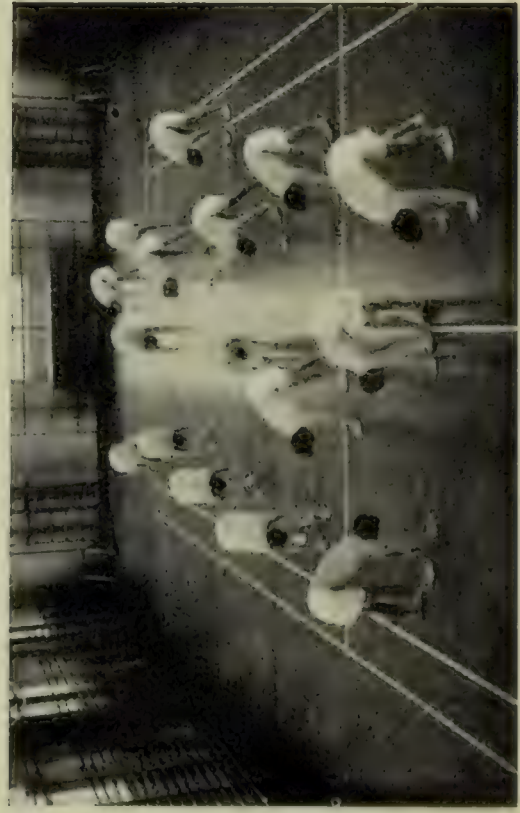


FIG. 92

TABLE A

Part I

SECTION 1

1. 8 Gallop steps sideways followed by hopping with toe placing forward and knee raising high, 4 times with each foot.
2. (*Foot Forward, Ankle Grasp*) **Rhythmical Trunk pressing downward.**
3. (*Knees Full Bend, Foot Forward*) **Knee springing to 4, slow Knee stretching to 4.** (Repeat Exercises 2 and 3 with the other Foot Forward.)
4. **Forward roll to Cross-Leg Sitting.** Stand without using hands.
5. **Alternate Elbow pressing backward and Arm flinging** with 3 steps forward (4 counts) and 3 steps backward (4 counts).
6. (*Arms Sideways*) **Foot placing sideways** with rhythmical Arm swinging downward, forward, sideways.
7. (*Astride, 1 Low Hand on Hip, 1 Arm Crossed*) i. **Rhythmical Trunk turning** with 1 Arm swinging mid-upward, 4 times, followed by ii. **Rhythmical Trunk pressing downward**, 4 times, grasping opposite ankle. (Repeat i and ii to opposite sides.)
8. (*Astride*) **Jump with Heel clicking**, 4 times with rebound, 4 without rebound.
9. i. Marching with Leg swinging forward, backward and forward.
ii. Running with a bound on every 4th step.
iii. Hurdling exercise—Alternate Knee raising, stretching forward and swinging vigorously downward to beat floor with toes. (Free practice.)
10. **Team Dodge Ball.**

SECTION 2

- { 11. (a) (*Angle Lying, Neck Rest, Arms and Feet Supported*) **Hip raising with Spanning.** (2 parallel benches.)
- { 12. (a) (*Sitting, Knees Bend Open, Ankles Grasp*) **Leg stretching** along the floor with **Trunk bending downward** combined with Leg stretching upward, pulling head to knees (1-4).
- { 11. (b) (*Back Lying, Arms Sideways*) **Trunk raising to "Sitting, Knees Bend, Arms Mid-Downward"** position.
- { 12. (b) (*Back Lying, Arms Upward*) **Trunk swinging forward**, beating hands on floor as far forward as possible, combined with 2 **Leg raising** to touch floor over head (1-4).
13. **Running vault to Hand-standing** on bench (in pairs).
14. i. 4 Skip jumps followed by a high jump to land on bench with 1 Knee raised and Chain grasp. Balance Lunge (a few times). Knee lower. Dismount with High jump, turning about in landing. Repeat the whole.
ii. 3 Skipping steps, jump and land on bench top (or floor) (Rows of benches placed at intervals across gym.)
15. (*High Standing, Crouch*) Run forward to **Horizontal Front Support. Astride jumping.** Run backward and stand on bench. **Down jump backward** landing with Hands supported on bench. Throw Legs back to **High Front Support** position. **Arm bending** with alternate Leg raising. (Bench.)
16. (*Side Standing, Foot Rest, 1 Low Hand on Hip, 1 Head Rest*) **Rhythmical Trunk bending from side to side** with hand change (1-4), hold position on 5. (Bench.)

Part II

CLASS ACTIVITIES

1. Run along bench top and **Leap-frog** over " Back ".
2. Running **High jump** over 2 parallel benches, then **High jump** with high take-off from a 3rd and 4th bench.

GROUP ACTIVITIES

1. i. **Running Thro. vault** to stand on apparatus, Hand-spring off end. (Box lengthways, mat.)
ii. **Head-spring** on mat.
2. i. **Running High jump** with $\frac{1}{4}$ turn to land in circle. (Jumping Stands and rope.)
ii. **Sideways jump**, moving forward.
3. i. **Running Thro. vault** to stand on apparatus and immediate Down jump with Arm swinging forward-upward. (Horse crosswise.)
ii. **Running Astride vault**. (Buck.)
4. i. **Running Oblique High Face vault**. (Benches.)
ii. **Running Fence and Ditch jump**. (Benches and chalk lines.)

MASSED VAULTING

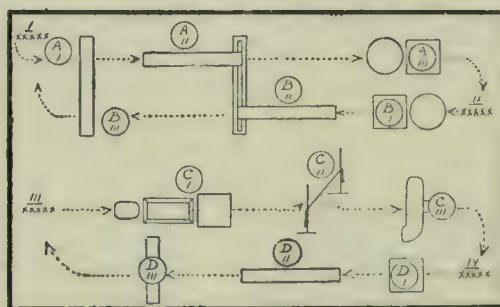


FIG. 94

1. (A) i. **Hop on to bench and Down jump** ; ii. **Running Down jump** ; iii. **Crouch jump through hoop**.
2. (B) i. **Crouch jump through hoop** ; ii. **Running Down jump** ; iii. **Hop on to bench and Down jump**.
3. (C) i. **Running Astride vault** (Buck) to land on 2 sections of box and forward roll.
ii. **Running High jump**. (Jumping stands and rope.)
iii. **Running Thro. vault**. (Horse crosswise and mat.)
4. (D) i. **Running Head-spring** (Mat) ; ii. **Astride jump** on and off horizontal bench, moving forward ; iii. **Running High jump** with high take-off.

NOTES ON TABLE A

Section 1

1. Circles, chain grasp, in team corners. After gallop step to the left (right), begin the hopping on the left (right) foot. The hopping may be continued while moving to form a straight line in team corners in readiness for Ex. 2, in which case halt with a named foot forward.

Nos. 1, 2, 3 and 4 are performed in team corners, and are so arranged that there is little need for any cessation in the flow of movement when changing from one exercise to the next. Nos. 5 to 9 form a similar group.

5. The exercise finishes with feet together and arms sideways, which is the starting position for No. 6.

6. The change from No. 6 to No. 7, i., may be made without pause; e.g. after the final foot placing to the right, with the arms sideways, the right hand is placed on the hip and the left arm in Low Cross position, and Trunk turning to the left is begun immediately.

7. ii. Follows immediately from 7, i., by grasping the right ankle after the fourth swing to Mid-Upward position. Repeat 7, i. and ii, to the opposite sides.

9. i. Swing one leg forward, backward and forward (3 counts) and place it forward on the ground and at the same time transfer the weight of the body on to it. Repeat with the other leg.

iii. First performed to 3 counts, later continuously to 1 count.

Section 2

11. (a) Head and arms supported on one bench, heels on a parallel bench. Exercise carried out by numbers. On *one* raise the hips to bring the body to the horizontal with the head, arms and heels as the fixed points. On *two* lower the hips to the floor and relax. This Dorsal exercise may be taken by half the class while the other half take 11 (b). Both exercises may be performed simultaneously to one command, e.g. *Hip raising or Trunk raising with knee bending—one ! two ! etc.* See Table 8, page 74.

12 (a) is the complementary Abdominal exercise to 11 (a) and 12 (b) to 11 (b) As Nos. 12 (a) and (b) each consists of four movements, they may also be carried out simultaneously to a common command, using numbers. Alternatively, each student may perform the allotted exercise independently, adopting his own time.

13. See Table 7, page 70.

15. Stand on bench, facing alternate ways.

16. If the left foot is supported on the bench, the left hand should be placed low on hip and the right hand in head rest. The hands are changed at each side bending of the trunk.

Very little movement of the benches will be required in this section.

Group activities

1. See Fig. 120, page 131.

Each group activity consists of two exercises, the second being used as a *return* exercise.

Massed vaulting. Each member of the 4 teams carries out in succession the 3 exercises shewn under (a), (b), (c) and (d). The teacher may control each stage of the massed vaulting by indicating when each member may begin; e.g. at the signal No. 1 in each team would perform Ex. i. allotted to his team. At the next signal he would carry out Ex. ii, and so on. No. 2 in each team would begin Ex. i as No. 1 started Ex. ii, and so on. Alternatively, the teams may work independently. Each member then follows the one in front as soon as there is room for him to do so.

See Fig. 94 for suggested class arrangements.

Note that although there are 4 teams, I and II may work together and cover the same track, as also may teams III and IV.

TABLE B

Part I

SECTION 1

1. i. (*Team Corners*) **Team-race** round gymnasium.
ii. (*Rings in team corners, Chain Grasp*) "**Poison**". See page 272, Appendix I.
2. i. Skip jump to 8, ii. Astride jump with Arm swinging sideways to 8,
iii. One Astride jump and two Skip jumps with Arm swinging sideways, then Arm swinging upward with hand clap, then Arm bending and stretching downward to 8.
3. (Crouch) **Head dropping** forward and **stretching** upward.
4. (Crouch) **2 Leg stretching backward** (1 count), **Foot placing astride** (4 counts), **Jump to crouch** (1 count), **Knee stretching and bending** (2 counts) (8 counts in all).
5. (*Kneeling, 1 Leg Sideways, 1 Ankle Grasp*) **Rhythmical Trunk pressing downward** (8 counts) followed by 1 Arm swinging to point upward with Head and Trunk turning.
6. (*Horizontal Kneeling, 1 Leg Backward*) **Leg raising** to 4 counts followed by Leg raising with opposite Knee stretching to 4 counts.
7. (*Front Support*) **2 Leg jumping forward and backward** to 10 counts, then spring up and Skip jump, facing partner.
8. **Hand-standing**, in pairs, one supporting.
9. i. **Knee slapping.** ii. **Knee dip.**
10. (*Knees Full Bend*) **Knee springing** to 4 counts and **Knee stretching** with Arm swinging sideways-upward to clap on 5th count.
11. **Game : City Gates** (Benches, balance rib uppermost).

SECTION 2

12. i. (*High Prone Lying, Upward Bend*) **Arm stretching** mid-upward.
ii. (*High Prone Lying, Arms Mid-Upward*) **Trunk lowering** (rhythmic pressing).
13. (*High Sitting, Upward Bend*) **Trunk bending downward** to beat the floor, **Trunk stretching upward** with slap on front edge of bench, Arm bending upward (1-3, rhyth.). (Bench.)
14. (*High Side Support, 1 Arm Upward Grasp*) **1 Leg raising.** (Bench.) (.).
15. **Crouch jump** over benches (free form).
16. ($\frac{1}{2}$ *Class High Standing, $\frac{1}{2}$ Class Astride on floor*) **Astride jump off and on** (on and off) benches.
17. **Running.**
Marching, changing to slow march with knee raising.

PART II

GROUP ACTIVITIES

1. (a) **Running Horizontal Astride vault.** (Box lengthways and mat.)
(b) **Running Horizontal Thro. vault.** (Box lengthways and mat.)
2. (a) **Running Astride vault.** (Buck and mat.)
(b) **Running Astride vault backward.** (Buck and mat.)
3. (a) **Running Hand-spring.** (Mat.)
(b) **Running Hand-spring off both feet** (Fly spring). (Mat.)
4. (a) **Head-spring.** (Mat.)
(b) **Back-spring.** (Mat.)
(c) **Practices for Flip-flap.** (Mat.) See page 136. (Agility Exercises.)

MASSSED VAULTING (IN STREAM)

- (a) **Running High jump.** (Horse.)
- (b) **Running Astride vault.** (Buck.)
- (c) **Running Hand-spring.** (Mat.)
- (d) **Running Dive.** (Rope and mattress.)

GAMES

Selected.

NOTES ON TABLE B

Section 1

1. From team corners race freely round the gymnasium. Pass on the outer side of the skittles. The winning team is the first to finish and stand with hands joined in a ring round its own skittle ; from which position begin "*Poison.*" See Appendix I.

2. Commands : *Skip jump to 8—begin ! Astride jump with arm swinging sideways to 8—begin ! Teach the final combination thus :—With a jump feet astride and arms sideways—swing ! With a jump feet together and arms upward to clap above the head—swing ! One skip jump and arms—bend ! One skip jump and arms downward—stretch ! Repeat to numbers, one ! two ! three ! four !*

The above three exercises should be taken continuously, the last combination repeated to give 8 counts. When learnt, the command *Combined rhythmic jumps—begin !* might be given.

4. After assuming the starting position, command : *Both legs backward—jump ! Feet placing astride to 4 counts—begin ! With a jump to crouch position—go ! With feet and hands still, Knees—stretch ! Knees—bend ! Repeat to numbers, 1 to 8.* Later, continuously.

5. From the finishing position (Crouch) of "4", command : *In one movement change to kneeling with the left leg sideways and grasp the left ankle with both hands—go ! Rhythmical trunk pressing downward to 8 counts—begin ! Swing the left arm to point upward, 4 times—begin ! Note.—The right hand retains its grip on the left ankle. The upward swing of the arm is vigorous, the return is loose and relaxed bringing the left arm in front of the right. The arm swinging may be taken to 8 counts. Repeat with the right leg sideways, swinging the right arm.*

6. From the finishing position of "5" command : *In one movement turn to face left on the hands and knee, with right leg stretched backward—go ! Right leg raising and lowering to 4 counts—begin ! Right leg raising and lowering with opposite knee stretching to 4 counts—begin !* The two movements should then be taken continuously and slowly.

Note.—A slight pause should be made after each movement. The head, with chin well in, should be kept in advance of the hands throughout the exercise. Knees braced, toes pointed. Repeat with the left leg backward.

7. From the finishing position of "6" command : *To front support position, right leg backward—stretch ! Jump to crouch and back, to 10 counts, then spring up and skip jump facing partner—go !*

10. *Knees full—bend ! Knee springing to 4 counts—begin ! Quick knee stretching, once, with arms swinging sideways-upward with hand clap and immediate return to knees full bend—go ! Later, rhythmical knee springing to 4 and knee stretching with overhead clap on the 5th count—begin ! 1-2-3-4, up ! down ! etc.*

Note.—In knee springing keep the body erect. The vigorous arm swinging up and down helps the knee stretching and bending. Keep the arms well back and straight in the swing.

11. Benches arranged in the form of a X, one bench for each team. All run round the room outside the benches and on signal dash to their own bench and walk along it until all are in balance standing position. Competitive.

Section 2

12. Cf. Table 11, No. 8.

14. Class arranged on alternate sides of the benches. Each grasps the free arm of the student opposite.

Group activities

4. (c) See Agility list.

Massed vaulting

Class in file. Follow a circular track, apparatus conveniently spaced.

TABLE C

PART I

SECTION 1

1. Zig-zag running, jumping the widening brook. Change to running on the spot in open order on signal.
2. i. Hopping with alternate knee raising.
ii. Hopping with alternate leg swinging sideways.
3. (*Astride, Arms Forward*) **Rhythmical Arm** swinging downward-sideways, downward-forward, to 4 counts, and **Trunk** swinging forward-downward once.
4. (*Astride, Trunk Forward*) **Arm** swinging forward-upward and **Trunk** bending downward to beat the floor as far forward as possible and **Trunk** stretching forward with arm swinging backward.
5. (*Astride, Low Hand on Hip*) **Rhythmical Trunk** bending sideways, 4 presses to the left, 4 to the right, and from side to side to 4 counts.
6. **Tunnel crawling.**
7. (*Standing, Foot Forward, Opposite Arm Forward*) **Arm** changing with a forward swing to 4 counts followed by Arm changing with forward swing to 4 counts with 4 steps forward.
8. i. **Marching** with a change of step at every 4th count.
ii. **Running** 8 steps forward and 8 steps backward.
9. **Game : Ball Touch.**

SECTION 2

10. (*Kneel Sitting, Arms Upward Rest*) **Rhythmical Trunk** pressing downward to 4 counts followed by quick stretching to *High Front Support*, **Arm** bending and stretching. (Benches parallel, about 18 in. apart.)
11. Spring up to Skip jump, 4 counts, jump the bench on 5th count and assume *High Prone Lying* on 6th count.
(*High Prone Lying*) **Trunk** lowering with hand clasping behind back. (Benches as for 10.)
12. (*High Sitting, Feet Fixed under opposite bench, Upward Bend*) **Rhythmical Arm** stretching upward, **Trunk** bending downward to slap the opposite bench and stretching upward with Arm bending (1, 2, 3). (Benches as for 10.)
13. (*Side Standing, Foot Rest, Arms Sideways*) **Rhythmical Trunk** bending sideways with 2 arms raising upward, fingers touching. (Benches as for 10.)
14. **Rabbit hop** between benches.
15. **Shoulder balance** on partner's knees. (Benches.)
16. **Standing Long jump** over 2 benches and **Backward jump** over each bench in turn.

PART II

CLASS ACTIVITIES

1. **Running High jump** touching feet with both hands in flight. (Benches 2 high.)
2. **Running Astride vault.** (Supporters make a "back", hands on bench.)

GROUP ACTIVITIES

1. (a) **Running Neck-spring.** (Box, 4 sections, lengthways, mat.)
(b) **Head-spring.** (Mat.)
(c) **Standing High jump.** (Jumping stands and rope.)
2. (a) **Running Astride vault.** (Buck.)
(b) **Cartwheel** with heel click overhead.
(c) **Face vault** with bent knees from side to side. (Benches, 2 high.)
3. (a) **Running Thro. vault** with one leg leading. (Horse crosswise, mat.)
(b) **Long Dive and Forward roll.** (Chalk lines and mattress.)
(c) **Standing Long jump backwards.** (Chalk lines.)
4. (a) **Flip-flap.** (Mat.)
(b) **Running Hand-spring** off two feet (Fly-spring). (Mat.)
(c) (*Back Lying*) **Heaving** along inclined bench. (Benches.)

MASSED VAULTING

1. **Running Thro. vault** to stand on apparatus and Down jump. (Box lengthways, mat.)
2. **Running High jump** with high take-off. (Buck and cane.)
3. **Running Thro. vault.** (Horse crosswise.)
4. **Running High jump** over bench with immediate Forward roll on landing. (Bench and mat.)

GAMES

Selected.

NOTES ON TABLE C

Section 1

1 and 2. No break need be made between these two. To make the change from 2 ii to 3 command : *With feet astride and arms forward—stop !*

3. The arms swing loosely downward and backward.

4. To change from 3 to 4 give the command as the trunk swings downward in 3. The trunk will swing to the Trunk Forward position, the arms to the forward-upward position. The movements are more vigorous than in 3.

5. Give the command *change* on the down swing in Ex. 4, when the trunk will be stretched upward, the hands placed low on hips and the bending to the left begun ; e.g. *Change ! up ! left ! 2-3-4.*

There is a continuous flow of movement from 1 to 5.

6. The astride position is the starting position for Tunnel Crawling.

7 and 8. Can be taken in circle formation in anti-clockwise direction. In 8 ii look over left shoulder when running backward.

Section 2

10. Benches in two parallel lines, approximately 18 inches apart, down the middle of the gymnasium. Class in two lines on the outer sides of the benches and facing. When changing from Kneel Sitting to High Front Support no movement of feet or hands should be made.

11. Class face alternate ways. In High Prone Lying fix feet under the bench behind.

12. Each sits on the bench which fixed his feet for Ex. 11, toes under opposite bench. After striking the bench the hands should be kept down towards the floor to provide an unrolling effect in the stretching upward.

13. Class arranged facing front on outer side of benches. The trunk bending sideways should synchronize with the arm raising upward, and should be performed smoothly. Repeat facing the other way.

14. Turn one file about from position for Ex. 13 and take rabbit hop from each end to the middle, in stream.

15. Teams 2 and 3 sit, facing outward, knees bent at right angles and apart, feet firm. Teams 1 and 4 face partners and perform shoulder balance. The ready position is with head between partner's knees, shoulders on supporter's thighs, hands grasping his knees. Spring up to balance position. Change places and repeat.

16. Avoid looking down and turning in the backward jump. Jump backward on the backward swing of the arms.

The exercises in Section 2 require no movement of the benches throughout.

Class Activities

1. Four benches across the gymnasium. Benches 2 high, upper one balance rib uppermost.

2. Supports making the "Back" stand astride bench and grasp rib. Arms straight, shoulders above hands, heads down.

Massed Vaulting

Each member of the team may work to the teacher's command and take his place at the rear of the next team, or the 4 activities can be taken in stream until the team reaches its original position. For activity 2 the buck may be laid on its side, legs pointing away from the performers, cane placed across the legs.

II. LISTS OF GYMNASTIC EXERCISES

1. LEG EXERCISES

GAME FORMS

1. (*Knees Full Bend*) Rhythmical slight Knee stretching. (*Knee springing*).
2. Leg swinging f. and b. freely.
3. Leg circling freely.
4. (*Back Lying, 1 High Knee Raise*) 1 Knee stretching with assistance of hands.
5. (*Knee Raise*) 1 Knee stretching with assistance of hands.

FOOT PLACINGS

6. (*Low Hand on Hip*) Foot placing wide sideways.
7. (*Arms Forward*) Foot placing s. with Arm swinging d.s.f. (Also with Arm circling as the feet come together.)
8. (*Wide Astride, 1 Knee Bend, Low Hand on Hip [Across Bend]*) Rhythmical Take-off (with Arm flinging).
9. (*Wide Astride, 1 Knee Bend, Upward Bend*) Rhythmical Take-off with Arm stretching s. (u).
10. Foot placing s. and Heel raising and Knee bending, and with small jump upward to Starting Position.

LUNGING

11. (*Feet Full Open, Hand on Hip*) Lunging o. with toe pointing.
12. (*Feet Full Open, Hand on Hip*) Lunging o.
13. (*Hand on Hip*) Toe-Lunge b.
14. (*Feet Full Open, Hand on Hip*) Moving f. by lunging o. in zig-zag.
15. (*Lunge Outward, Hand on Hip*) Front Heel raise.

HEEL RAISING AND KNEE BENDING

(i) HEEL RAISING

16. Heel raising with Arm swinging f. and f.u., alternately.
17. Heel raising with Arm circling.

(ii) KNEE BENDING

18. (*Heels Raise*) Knee full bend with Jump.
19. (*Knees Full Bend, Reversed Arms Sideways*) Quick Knee stretching with Arm swinging u.
20. (*Knees Full Bend*) Jump to Astride, Heel Raise with Arm bending u. or swinging m-u.
21. (*Crouch*) Knee stretching with Arm swinging m-u. rhythmically.
22. (*Crouch*) 1 Leg stretching s. (1-4), later (1-2), later still both Legs.
23. (*Knees Full Bend*) Rhythmical slight Knee stretching to 4 counts; followed by quick Knee stretching and full bending twice, with Arm swinging s. and u. to clap hands above head to 2 counts.
24. Knee full bend to Crouch, change to Knee Full Bend, Arm Sideways, followed by Knee stretching with Arm lowering (1-3).
25. (*Heels Raise*) Quick Knee bending and stretching with increasing range to reach Knee Full Bend in 3 to 5 counts.
26. (*Astride, Heels Raise, Hand on Hip*) 1 Knee bending (1-4).
27. (*Knees Bend, Arms Crossed*) Quick Knee stretching with Arm swinging m.

28. (*Front Standing, Wide Astride, 1 Knee Full Bend, Forward Grasp*) Alternate Knee full bending rhythmically. (In file with hands on shoulders.) Later without support.
29. (*1 Knee Full Bend, 1 Leg Forward, Forward [Sideways] Grasp*) Hop with alternate Leg stretching f. (1-2). (In pairs.) Later without support.

RUNNING ON THE SPOT, SPRING STEPS, ETC.

30. Run on spot to 8 counts, Spring step to 8 counts.
31. Eight Galop steps to right, 8 to left, 8 skip jumps on spot, turning round about.
32. Hop on spot with alternate Knee raised high.
33. Spring step on spot to 4 counts, Skip jump to 4 counts.
34. Run on spot, change to run with Knee raised high.
35. (*Toe Sideways*) Hop with alternate Leg raised sideways.
36. Tapping Step (various forms).
37. (*Toe Sideways*) Swing step to 6 counts, Skip jump with rebound three times.
38. Hop on spot with Knee raised high and alternate Arm swinging f.
39. (*Toe Sideways*) Hop with alternate Leg swinging s. to 8, Swing step to 8.
40. Swing step to 8, run on spot with Knee raised high to 8.
41. (*Toe Forward*) Hop with Toe tapping and Knee raising, 4 each foot.
42. Hop with Toe placing s. and f. and 2 Skip jumps between each Toe placing.
43. (*Upward Bend*) Hop with alternate Toe placing s. with Arm stretching s. and alternate Toe placing f. with Arm stretching f.
44. Alternate Leg swinging f. and b. with 4 small hops on the opposite Foot.
45. Alternate Leg swinging in a circle with 3 small hops on the opposite Foot. Later combine with arm movements.

RHYTHMIC JUMPS

46. Skip jump, 4 on spot and 1 moving right, followed by 4 on spot and 1 moving left.
47. Skip jump with rebound, moving s. on 4th count.
48. Astride jump, to Crouch with finger support on 6th count; spring to Astride and continue.
49. Change between Walking and Astride jumping on the spot.
50. One Astride jump with rebound, 4 Skip jumps on the spot.
51. Jump with Leg parting.
52. Skip jump with rebound, jump with Leg parting every 4th count.
53. (*Astride*) Jump with Heel Clicking, 4 times with rebound, 4 times without rebound.
54. Skip jump with rebound, Star jump on every 4th count.
55. Two Skip jumps with rebound, Feet astride with rebound, 2 jumps with Heel clicking and rebound, finish with heels together.
56. Skip jump and 1 Upward jump at each 4th jump.
57. Astride jump alternating with Crosswise jump.
58. Astride jump with Arm swinging s. (1-4), and jump with Handclap over head (5-8).
59. Skip jump with Arm swinging alternately s. and s. and u.
60. Two Upward jumps with Knees raised high, alternately with 2 Skip jumps.
61. Astride jump moving f., alternately 4 with and 4 without rebound to Crouch at each 4th jump. Later with Arm swinging s.

2. ARM EXERCISES

ARM BENDING, STRETCHING AND PUNCHING

A large number of exercises conform to this type, but the list which follows has been purposely restricted to include only a limited selection of representative examples. The Teacher, however, should experience no difficulty in adding to their number, for new examples may readily be compiled by slight modifications in the tempo, direction or form of the more familiar bendings, stretchings and punchings. For example, the arms may be stretched (punched) in one direction only or in two or more directions, and the movements may be single, alternate, or double, thus :—

1. (*Upward Bend*) Arm stretching m-u. (s. and u.).
2. (*Upward Bend*) 1 Arm stretching s. (alternate Arm stretching u. and d.).

Moreover, the type of movement may be varied within the same exercise. For example, slow stretchings may be combined with quick bendings. A given movement may also be carried out alternately in one count and two counts, or one arm may lead by one count while performing a series of bendings and stretchings in a named sequence of directions, as the two following examples illustrate :—

- (*Arms Sideway*) Arm bending and stretching s. alternately in one count and two counts.
- (*Upward Bend*) Arm stretching s. and u. with one arm leading by one count.

-
1. (*Horizontal Kneeling*) Arm bending.
 2. (*High Front Support*) Arm bending.
 3. (*Foot Forward*, 1 Forward grasp, 1 Across Bend Grasp, Trunk Turned) Alternate Arm bending and stretching, with turning, (*Sawing in pairs*).
 4. (*Horizontal Kneeling, Arms Bent*) Arm stretching with Knee stretching.
 5. (*Bent Front Support, Astride*) Arm bending.
 6. (*Kneeling, Arms Mid-Upward [S.]*) Rhythmical Trunk falling forward, take-off with hands and Arm swinging m-u. (s.)
 7. (*Front Standing, Astride*) Rhythmical falling f. (wall).
 8. (*Support Hand Standing*) Arm bending (.).

ARM SWINGING

9. (*Sitting, Knees Bend, Back Rest*) 1 Arm swinging f.u. to touch wall.
10. (*Back Lying, Knees Bend*) 1 and 2 Arm swinging f.u. to touch the floor above the head.
11. (*Lean Standing*) 1 and 2 Arm swinging f.u.
12. (*Informal Lunge*) 1 Arm swinging f.u.
13. (*Informal Lunge*) 1 Arm swinging f.b. and circling twice (freely).
14. Arm swinging f.b. and circling with a jump.
15. Loose Arm swinging f.d.s. and circling d.f.u.b.d.
16. Arm swinging alternately f. and f.u. Later combine Heel raising with f.u. swing.
17. (*Back to Back, Hands Joined*) Arm swinging s.u.
18. Rhythmical Arm swinging f. and b. with increasing range to reach Arms Upward in 7 counts.
19. (*Astride, Arms Sideways*) Arm swinging f. to clap hands in Arms Forward position (1) ; Arm swinging to Arms Sideways position and 3 rhythmical pressings (2-3).

20. (*Astride, Forward Bend*) Rhythmical Arm swinging s. Later with Heels raising and slight Trunk leaning f.
21. (*Astride, Forward Bend*) Rhythmical Elbow and Arm swinging s.
22. (*[Astride] Arms Crossed*) Rhythmical Arm swinging m-u. Later with Heel raising.
23. (*Astride*) Rhythmical Arm swinging f. and b. twice, and Arm circling once, counting 3. Later change from one to two circlings on signal, counting 4.
24. Rhythmical Arm swinging f. and b. with Heel raising and Arm swinging f.u., every 3rd count.
25. (*Arms Sideways Relaxed*) Loose Arm swinging d.f., and d.s. to 4 counts; Arm circling 4 times.
26. Rhythmical Arm swinging f.u., with increasing range to reach Arms Upward position on the 3rd count; Arm swinging f.u. 3 times.
27. (*Astride, Trunk Turned, Hands Joined*) Rhythmical Arm swinging s.u. in pairs.
28. Loose Arm swinging with Foot placing s.
29. Loose Arm swinging with Heel raising and Knee bending.
30. (*Arms Sideways Relaxed*) Loose Arm swinging d.f. and s., with Head turning and Heel raising on the sideways swing.
31. Rhythmical Arm swinging f.u., with increasing range to reach Arms Upward on 4th count; then Arm pressing b. to 4 counts.

ARM CIRCLING, FLINGING, ETC.

32. Free Arm circling.
33. Skip jump on the spot with Arm circling.
34. (*Astride, Hands Clenched*) Quick Arm circling b.
35. (*Arms Sideways*) Arm flinging (bend and fling in 1 movement).
36. Elbow circling (1-6), followed by Arm stretching s. and bending (7-12).
37. (*Lunge Outward, Hand on Knee*). Quick 1 Arm circling b. (*Bowling*).
38. (*Arms Sideways*) Arm circling spirally to Arms Upward, 7 counts.
39. Arm circling 3 times to 3 counts, followed by Arm circling once to 3 counts (6 even counts).
40. (*Astride*) Arm circling in opposite directions, simultaneously.

COMBINATIONS OF DIFFERENT ARM MOVEMENTS

A varied selection of combinations of arm exercises may be compiled by linking together two or more exercises of different types, as the following examples illustrate :—

41. Arm stretch m-u., and swing s. and d. and back to m-u. in one movement.
42. Arm swing f. and u., stretch s., and swing d.
43. (*Astride*) Arm swinging f. and u., 4 times quickly, followed by Arm circling twice slowly, to named number of counts, e.g., 4.
44. Elbow pressing b., with Arm flinging on every 3rd count.

3. HEAVING EXERCISES

CONTESTS

1. Tugs. (various) (see Lateral Exs.).
2. Pushing and Wrestling contests (see Abdominal Exs.).
3. Four Cornered tug.
4. Wrestling contest (in pairs).
5. Lifting wrestle.

6. Breaking the link.
7. Hand wrestle.
8. Snatching over the line.

HEAVING EXERCISES WITH HUMAN SUPPORT

9. Circle formation, Supporters in *Astride, Hand on Hip (Arms Downward Grasp)* position, the even numbers in Sitting position.
Even numbers take Backward Hanging position.
10. (*Backward Hanging*) Quick Head turning or nodding (:) (circle).
11. (*Backward Hanging*) Alternate Leg raise (:) (circle).
12. (*Backward Hanging*) As in 10 and 11 (:) (in groups of three).
13. Roundabouts.
14. (*Backward Hanging*) Heaving (:). (.).

HEAVING EXERCISES ON BENCHES

15. (*Prone Lying*) Heaving along the bench. Later up inclined bench.
16. (*Back Lying*) Heaving along the bench. Later up inclined bench.

N.B.—To prevent undue hollow loin, which is a common fault in the exercise mentioned above, the starting position could be taken with Knees Raised.

OTHER HEAVING EXERCISES

Hand Standing and certain exercises in the Front Support position (Abdominal Exs.) may also be used in the Heaving Group.

4. BALANCE EXERCISES

GAME FORMS

1. Hopping charges.
2. Hopping race, holding the free ankle in front with the opposite hand.
3. Hopping wrestle.
4. Cat Crawl along bench.
5. Hopping tugs.
6. Knee Dip.
7. King of the Ring.
8. Duck Fighting.
9. One Leg Combat in pairs.
10. Eight running steps with Knee raised high, change places with partner—
4 hops on the spot with alternate Knee raised, finish by hugging the Knee. (In pairs.)
11. Hop with alternate Knee raised to 8 counts ; run on the spot with Knee raised high and turning about to 8 counts ; stop hugging the Knee.

EXERCISES ON THE GROUND

(i) KNEE RAISING AND MOVEMENTS WITH THE KNEE RAISED

12. (*Knee raised*) Leg changing with a jump.
13. (*Knee raised*) Leg stretch forward ; Leg lower.
14. (*Knee Raised, Upward Bend*) Leg stretch b. with Arm stretch u.
15. Knee raise and Leg stretch b. with Arm raise s. and u.
16. (*Hand on Hip*) Knee raise and Leg stretch f. and b.
17. (*Wide Astride, 1 Knee Bend, Hand on Hip*) Rhythmical Take-off with Knee raise. Later with Arms Sideways in the starting position, and Arm bending and stretching s.

18. (*Knee Raised, Hand on Hip*) Toe lunge b. (later with Arm stretching s.).
19. (*Knee Raised, Grasping Instep and Ankle*) Leg stretching with assistance of hands.

(ii) LEG RAISING AND CARRYING

20. (*Side Standing, Arm Mid-Upward Support, Toe Sideways*) Continuous Leg raising s. alternately low and high. (Wall, later without).
21. Continuous Leg swinging f. and b., with free Arm swinging f. and b. and slight Heel raising.
22. Leg raise s. with Arms raise s. and u.
23. (*Leg Sideways, Arms Sideways*) Clap hands above head.
24. (*Arms Sideways*) Circling one Leg.
25. (*Toe Sideways, Arms Sideways*) Continuous Leg raising with Toe tapping, hold Leg raised sideways on 4th count.
26. (*Toe Forward*) Continuous Leg raising f., alternately low and high, and hold raised on 4th count.
27. (*Arms Sideways*) Leg circling to 1 count (three times); Leg raise f., carry s. and lower to 3 counts.
28. (*Leg Sideways, Arms Sideways*) Arm circling spirally.
29. (*Toe Sideways*) Slight Leg raise s. with Toe tapping (1-2), Leg raise s. (3), hold position (4-6).
30. (*Leg Sideways, Arms Sideways*) Clap hands above head, and strike sole of raised foot with opposite hand.
31. (*Leg Sideways, Arms Sideways*) Leg and Arms swing d. and s. without pause.
32. (*Arms Sideways*) Leg raise b. with Arms raise u.
33. (*Low Hand on Hip*) Trunk lower s. with Leg raise.
34. (*Toe Sideways*) Hop with rebound on alternate feet and with Leg swinging s., to hold the Leg raised at 5th (3rd) hop.
35. (*1 Low Hand on Hip, 1 Arm Upward*) Trunk lower s. with Leg raise.

(iii) KNEE BENDING

36. (*Foot Forward, Heel to toes*) Knee full bending and stretching with knees forward.
37. (*Knees Full Bend*) Knee springing and Crow Hop. (In pairs.)
38. Skip jump, jump to Knees Full Bend on given count.

(iv) BALANCE WALKING

39. Walking freely, kick the hand held forward every 3rd or 5th step.
40. Walk freely on toes (6 counts), Knee Full Bend (knees forward) with Knee springing (6 counts).
41. Walk on the toes, Knee springing, and slow Knee stretching, 3 counts each (even rhythm).
42. Spring step with hop freely, change to walking, kicking the hand every 3rd step.

(v) BALANCE LUNGE POSITION

43. (*Toe Lunge, Hand on Hip*) Leg raise b.
44. (*Toe Backward, Hand on Hip*) Leg raise b. to Balance Lunge position.

EXERCISES ON APPARATUS

- (i) Mounting to Balance Standing, and Exercises while standing on one or both legs.

45. (*Side Standing*) Step up to Balance Standing; jump down s. or f. (Bench).
 46. (*Front Standing, Foot Rest [Zig-Zag Grasp]*) Step up to Across Balance Standing, jump down f. or b. (Parallel benches).
 47. (*Balance Standing*) Knees bend. Later, Knees full bend.
 48. (*Balance Standing*) Knee raise.
 49. (*Balance Standing*) Turning 90°, later 180°.
 50. (*High Horizontal Kneeling*) Head wrestling (Bench).
 51. (*Balance Standing*) Leg raise and lower with light Toe beat on bench rib.
 52. (*Balance Standing*) Toe lunge b.
 53. (*Balance Standing, Toe Lunge, Hand on Hip [Arms S.] [Arms U.]*) Leg raise b. to Balance position.
 54. (*Balance Standing, Arms Sideways*) Leg raise b. to Balance position.
(ii) Balance Marches and Running on sloping Bench.
- Note.*—Many Balance marches may first be practised on the bench top.
55. Balance march f. (b.), arms free (also with object on head).
 56. (*High Standing*) Balance march f. (b.), as close to edge of bench as possible. (Bench-top.)
 57. Balance march f., at mid-bench turn 90° and jump down.
 58. Balance march f. up (later also down) sloping bench-rib. Later on see-saw bench.
 59. (*Across High Standing*) Balance march s. on toes along edge of bench-top. (Use opposite sides of bench.)
 60. (*Balance Standing*) Balance march f. with knee raise.
 61. Balance march alternately f. and b., turning about at each step. Practise first along bench-top, or along a line on the floor.
 62. Balance march f. with slight Knee bending and Foot carrying along side of balance-rib.
 63. (*Across Balance Standing*) Balance march s. with assistance.
 64. (*Balance Standing*) Balance march f. stepping over an obstacle.
 65. Balance march f. with dropping on one Knee.
 66. Balance march b. with Knee raise and Leg stretching b.
 67. Balance march f. with Knee and Arms raise f., Arm carrying m-u., Knee and Arms lower.
 68. (*Balance Standing, Arms Forward*) Balance march f. with rhythmic Arm swinging d.s. and d.f.
 69. Balance march with 1 Knee bend, 1 Leg raise f. and Arms raise f.
 70. Balance march with 1 Knee full bend and Arms raise f.

Note.—The leg and arm movements in Exs. 69 and 70 should be practised first without marching.

5. DORSAL EXERCISES

GAME FORMS

1. Rock the Boat.
2. Obstinate Mule.
3. Kangaroo March.
4. Slide the Log (various forms).
5. Grinding Salt.
6. Head Wrestle.

TRUNK BENDING FORWARD OR DOWNWARD IN STANDING, SITTING AND KNEEL SITTING POSITIONS

7. (*Astride*) Quick Trunk bending d. with 2 light handbeats on the floor, and Trunk stretching u. with 1 handbeat on sides.
8. (*Astride, Arms Downward, Trunk Forward*) Rhythmical Trunk pressing d. to touch floor between legs.
9. (*Crouch*) Knee stretching.
10. (*Astride*) Trunk bending d. with 2 taps f., 2 taps b., 2 pulls on Ankles, and Trunk stretching f. with Hands on Hips. Later with Upward Bend and Arm stretching u.
11. (*Astride*) Trunk bending d. to tap floor as far f. as possible 3 times, as far b. as possible 3 times and Trunk stretching u. with Arm swinging f. and u. and 2 presses.
12. (*Astride, Trunk Downward, Ankle Grasp*) Rhythmical Trunk pressing d.
13. (*Astride, Arms Downward, Trunk Forward*) Rhythmical Trunk pressing d. to touch floor between legs, followed by Hand clasping behind back and Trunk stretching f. with Arm stretching b.
14. (*Crouch*) Knee stretching with Trunk bending d. and handbeat on floor (rhyth.).
15. Rhythmical Trunk bending d. to touch floor in front and at sides of feet to 4 counts, followed by Trunk stretching f. with Arm swinging s. on 5th count (Trunk swinging u. with handclap above head), and hold position on 6th count.
16. (*Wide Astride, Neck Grasp, Trunk Downward*) Rhythmical Trunk pressing d.
17. (*Astride, Ankle Grasp*) Rhythmical Trunk pressing d. 4 times, Trunk stretching f. with Arm raising s. and Arm pressing b. 4 times.
18. (*Wide Astride, Arms Upward*) Trunk bending d. with handclap on floor, Trunk stretching f. with Arm swinging b., Trunk stretching u. with Arm swinging f. and u.
19. (*Wide Astride, Arms Sideways*) Quick Trunk bending d. with Arm swinging f. and u. to touch the floor as far f. as possible, Trunk stretching u. with Arm swinging d. and s.
20. Rhythmical Trunk bending d. with Arms crossed, and Trunk stretching u. with Arm swinging m-u.
21. (*Wide Astride, Neck Grasp, Trunk Downward*) Rhythmical Trunk pressing d., followed by rhythmical Trunk stretching f. with Neck Rest.
22. (*Astride, Arms Forward*) Trunk bending d. with Arm circling f. to touch the floor, Trunk stretching u. with Arm circling b. and f. to Starting Position.
23. (*[Feet Closed], Hands Clenched*) Quick Trunk bending f. with Arm swinging f. and u.
24. (*Hand on Hip, Trunk Forward*) Trunk bending d. to grasp ankles, Trunk stretching f. with Hands on Hips.
25. (*Astride, Arms Sideways, Trunk Forward*) Trunk bending d. to touch the floor and rhythmical pressing (1-4); Trunk stretching f. with Arm swinging s. (5); hold position (6).
26. (*Astride, Trunk Forward*) Arm swinging f. and f. and u.
27. (*Astride, Arms Backward Clasp, Trunk Forward*) Trunk bending d. and stretching f. with Arm stretching b.
28. (*Arms Sideways, Trunk Forward*) Trunk bending d. to touch floor (grasp ankles), Trunk stretching f. with Arms raising s. (Slow rhythm with slight pause in each position. Fists may be clenched).

29. (*Astride, Arms Downward, Trunk Forward*) Rhythmical Arm swinging s., later, Alternate Elbow and Arm swinging s.
30. (*[Astride], Upward Bend, Trunk Forward*) 2 Arms punching u.
31. (*Astride, Arms Backward, Trunk Forward*) Arm swinging f. and u., d. and b.
32. (*Astride, Reverse Arms Backward, Trunk Forward*) Arm swinging s. and u. to clap hands above head.
33. (*Wide Astride, Arms Backward, Trunk Forward*) Rhythmical Arm swinging f. and u. (1); Trunk bending d. with handbeat on floor as far f. as possible (2); Trunk stretching f. with Arm swinging d. and b. (3).
34. (*Astride, Trunk Forward, Arms Backward*) Rhythmical Arm swinging f. and u., d. and b. (1-4), followed by (*Astride, Trunk Downward, Ankle Grasp*) Rhythmical Trunk pressing d. (5-8).
35. (1 *Arm Upward*, 1 *Arm Backward, Trunk Forward*) Arm changing with swinging f.

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36. (*Kneel Sitting, Trunk Downward, Forehead Rest*) Trunk Stretching f. with Elbow swinging s.
 37. (*Horizontal Kneeling*) Change between Starting Position and Kneel Sitting, Arms Upward, Trunk Downward Position.
 38. (*Prone Lying, Across Bend*) Change between Starting Position and Kneel Sitting, Arms Upward, Trunk Downward Position.
 39. (*Kneeling*) Change to Kneel Sitting, Trunk Downward Relaxed.
 40. (*Kneel Sitting, Trunk Downward, Forehead Rest*) Trunk stretching f. with Arm swinging s.
 41. (*Kneel Sitting, Trunk Forward, Arms Upward Rest*) Rhythmical Trunk pressing d. (Bench).
 42. (*Kneel Sitting, Trunk Downward, Arms Backward Clasp*) Trunk stretch f. with Arms bend and stretch s., and Trunk bend d. with Arms Backward Clasp.

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43. (*Cross-Legged Sitting, Upward Bend*) Trunk bend d. to clap floor as far f. as possible (1-3), Trunk stretch (4), Hold position (5-6).
 44. (*Sitting, Knees Bend Open, Reverse Arms Backward*) Arm raise s. and u., later, Arm swing u. with clap above head.
 45. (*Sitting, Trunk Downward, Ankle Grasp*) Trunk pressing d. 4 times Trunk stretch u. with Arms bend across, later, 4 Elbow (Arm) presses in position.
 46. (*Sitting, Trunk Downward, Arms Forward*) Trunk stretching u. with Arm turning o. (Finger tips s., touching floor throughout).
 47. (*Sitting, Knees Bend Open, Forward Bend*) Rhythmical Arm swinging s.
 48. (*Sitting, Arms Crossed*) Arm swinging m-u.
 49. (*Sitting, Knees Bend Open, Forward Bend, Trunk Forward*) Rhythmical Elbow and Arm swinging s.
 50. (*Sitting Astride, Arms Upward Clenched*) Rhythmical Trunk bend d. with handbeat on floor (1), Trunk stretch u. (2), Arm pressing b. (3).

SPANNING EXERCISES

51. (*Back Lying, Across Bend*) Spanning.
52. (*Back Lying, Upward Grasp*) Spanning. (Bench reversed—grasp rail on alternate sides).

53. (*Back Lying, [Knees Bend] Arms Mid-Upward [Upward] Clenched, Rest*) Spanning. (Bench.)
54. (*Kneel Sitting, Arms Upward Clenched, Rest*) Spanning (Wall [.]).
55. (*Kneel Sitting, Trunk Forward, Arms Upward Rest*) Rhythmical Trunk pressing d (Bench) ([.] in pairs).
56. (*Back Lying, Arms Sideways*) Head bending f. and Spanning alternately.
57. (*High Sitting, Astride, Back to Back, Downward Grasp*) Arm swinging s. and u. (in pairs) (Bench).
58. (*Sitting, Astride, Fixed*) Head pressing b. and Trunk lowering b. to rest head on floor. (Bench on its side).
59. (*Prone Lying, Arms Upward [Mid-Upward] Clenched, Rest*) Rhythmical Trunk pressing d. (use bench).
60. (*Sitting, Upward Grasp*) Spanning. (.) (sitting back to back).
61. (*Back Lying, Knees Bend, Mid-Upward [Upward] Grasp*) Spanning. (.) (in pairs) (Both in Bk. Ly. posn. head to head and hands joined overhead. One supports and the other spans.)
62. (*Back Lying, Neck Rest, Heel Rest on benches*) Hip raising with spanning (parallel benches).
63. (*Horizontal Kneeling*) Alternate Arm and Leg raise.
64. (*Low Front Support*) Spanning.
65. (*Back Lying, Arms Sideways*) Trunk raise to Sitting, Knees Bend, Arms Mid-Downward Position. (In Abd. Group.)
66. (*Sitting, Trunk Downward, Arms Forward*) Trunk stretching u. with Arm turning o. (finger tips touch floor throughout.)

PRONE LYING

67. (*Prone Lying*) Rhythmical Head pressing b., holding position on given count, with (a) Arms along sides with palms lightly touching sides of legs, or (b) palms on floor, or (c) Arms Backward Clapsed.
68. (*Prone Lying, Arms Sideways*) Rhythmical slight Trunk bending b., halting in arched position.
69. (*Prone Lying, Forehead Rest*) Rhythmical slight Trunk bending b. with Arms lowering to sides.
70. (*High Prone Lying, Low Hand on Hip*) (a) Change between Hand Support and Hand on Hip positions, (b) Head drop f. and press b.
71. (*High Prone Lying, Hand on Hip*) Trunk lowering.
72. (*Prone Lying, Forehead Rest*) Chest Lift with Arm bending u. clenched, chest lower with handbeat on floor (rhythmically).
73. (*Prone Lying, Forehead Rest*) Trunk bending b. with Arms bending and stretching s. (1-4).
74. (*High Prone Lying, Upward Bend Clenched*) 2 Arms punching f.
75. (*High Prone Lying, Upward Bend*) Trunk lowering with Arm stretching u.
76. (*High Prone Lying, Upward Bend*) Arm stretching u.
77. (*High Prone Lying, Arms Upward*) Arm parting.
78. (*High Prone Lying, Arms Upward*) Trunk lowering.
79. (*High Prone Lying*) Clap hands above head and return to position.
80. (*High Prone Lying, Trunk Downward, Forehead Rest*) Trunk stretching and light handbeats on floor.
81. (*High Prone Lying, Trunk Downward, Arms Sideways [Upward] [Mid-Upward]*) Trunk stretching and light handbeats on floor.

82. (*High Prone Lying, Arms Sideways*) Arm circling (small movements) 4 counts, followed by Arm bending and stretching to 4 counts ; later, followed by Arm pressing b. (or other Arm movements) to 4 counts.
83. (*High Prone Lying, Trunk Downward, Arms Upward*) Rhythmical Trunk pressing d.
84. (*High Prone Lying*) Left hand Head Rest, right hand Head Rest, both hands Head Rest, and return to position in 8 counts.
85. (*High Prone Lying, Upward Bend*) 1 Arm and 2 Arms stretching f., 6 counts.

6. ABDOMINAL EXERCISES

GAME FORMS

1. Bear walk.
2. Crab walk.
3. Empty Wheelbarrows.
4. Wheelbarrow race (short).
5. Pushing contest.
6. Pushing wrestle.
7. Pushing contest with continuous feet changing.
8. Scrummaging.
9. (*Sitting, Knees Bend Open, Knees Grasp*) Rocking b. and f.
10. Rowing (Bench).
11. Lift the sack.

KNEE AND LEG RAISING

12. (*Back Lying, Hugging 1 Knee*) Quick Leg changing.
13. (*Back Lying, Knees Raised*) Cycling.
14. (*Back Lying*) Lift 1 Arm and kick Hand.
15. (*Back Lying*) Head and alt. Knee raise to touch Knee with Forehead.
16. (*Back Lying, 1 Knee Raised, 1 Hand on Knee, 1 Toe Grasp*) 1 Leg stretching and bending with assistance.
17. (*Back Lying, Arms Sideways*) Alt. Leg raise to kick opposite Hand.
18. (*Back Lying, Knees Raised*) Legs raise overhead to touch floor.
19. (*Back Lying, Knees Raised, Upward Grasp*) Legs raise to touch partner's toes. (In pairs.)
20. (*Back Lying, Knees Raised*) Legs stretch (1) ; bend (2) ; lower (3).
21. (*Back Lying*) Slow Legs raising and lowering, " opening and closing the bridge ". (In pairs, feet touching.)
22. (*Back Lying, Neck Rest*) Legs raise to 90° with Knees bending and stretching.
23. (*Back Lying*) Alt. Knee raise to touch forehead ; Knees raise ; Legs stretch and lower ; finish with a swing to Cross-legged Sitting.
24. (*Back Lying*) Slight Legs raise with heelbeat on floor (1-3) ; Legs raise to touch floor overhead (4) ; Legs lower (C.C. to 8).
25. (*Back Lying*) Slight Legs raise with light heelbeat on floor (1) ; heelbeat a short distance to left (2) ; heelbeat as in 1 (3) ; heelbeat to right (4).
26. (*Back Lying, Arms Sideways*) Rhythmical slight Legs raise and part to 4 counts ; 4 beats on floor keeping legs together.
27. (*Back Lying*) Rhythmical slight Legs raise with light heelbeat on floor (1-4) ; Legs raise high to touch floor overhead twice.
28. (*Back Lying, Knees Bend*) 1 Leg and 2 Legs stretch to 45°.

29. (*Back Lying, Arms Sideways*) Alt. Knee raise (1-2) ; 2 Legs stretch u. (3) ; and Legs lower (4).
30. (*Back Lying, Arms Sideways Clenched*) Knees raise with feet on floor ; Legs stretch to 45° and lower in 2 counts. Later (1-4).
31. (*Back Lying, Arms Upward Clasp, Legs Raised*) Legs swing d. with Trunk raise to Sitting position.
32. (*Back Lying, Knees Bend Open, Fixed, Hand on Hip*) Trunk swinging u. and bending d. (Bench.)
33. (*Back Lying, Knees Bend, Arms Sideways*) Trunk swinging u. and bending d. with Legs stretching to grasp feet.
34. (*Back Lying, Knees Bend, Arms Upward Clasp*) Trunk swinging u. and bending d. with Legs stretching.
35. (*Back Lying, Knees Bend*) Legs raise to 90° (legs straight).
36. (*Back Lying*) Legs raise to 90° (1) ; Leg parting (2-3) ; Legs lower (4).
37. (*Back Lying, Legs Raised, Heel Rest*) Rhythmical slight Leg raise with heelbeat on bench. Later, Knees raise high on a given count. (Bench.)
38. (*Back Lying, Legs Raised, Heel Rest*) Knees raise (1) ; Legs stretch (2) ; Legs lower with rebound on bench (3). (Bench.)
39. (*Back Lying*) Trunk and Legs raise to 45° with Arm raising f. to hold Balance Sitting position.
40. (*Back Lying, Arms Sideways*) Trunk and Legs raise to Balance Sitting, Arms Sideways.
41. (*Back Lying, Arms Sideways*) Change to Sitting, Knees Bend, Arms Mid-Downward, Finger Support Position.
42. (*Back Lying, Arms Sideways*) Change to Sitting, Knees Bend, Arms Mid-Downward, Finger Support, followed by Knees stretch with Arm raise s.
43. (*Back Lying, Arms Sideways*) Trunk and Legs raise to Angle Sitting position.
44. (*Back Lying, Feet Fixed*) Trunk swinging u. and d. to beat hands on bench (Bench).
45. (*Back Lying, Arms Forward*) Arm carry s. and f. with Legs raise 45° and lower ; Arm swing f. d. with Trunk and Legs raise to Angle Sitting position.
46. (*Back Lying, Arms Upward*) Trunk swinging f. to beat floor as far f. as possible, combined with 2 Legs raise to touch floor behind head (1-4).
47. (*Back Lying, Astride, Arms Sideways*) Trunk swinging d. to beat floor outside opposite foot, combined with 1 Leg raise to touch floor outside opposite hand (1-6).
48. (*Back Lying, Arms Sideways*) Slight Legs raising, parting, closing and lowering (1-4). Later, with Arm raising f. and moving s.
49. (*Back Lying, Arms Sideways, Legs Raised*) 2 Legs circling.
50. (*Back Lying, Arms Sideways*) Arm moving f. with Legs raising 45° ; Arm moving u. with Legs lowering ; Arm swinging f. and d. with quick Trunk and Legs raise to Angle Sitting ; Arm raise f. with Trunk and Legs lower, and Arm move s.
51. (*Back Lying, Neck Rest, Fixed, Legs Raised*) Legs lower s. (.).
52. (*Sitting, Knees Bend, Finger Support Sideways*) Tap floor with Toes and Heels alt. ; at signal hug Knees with feet off floor.
53. (*Sitting, 1 Knee Bend, Hands on Knee*) Legs changing ; on signal hug Knee keeping both feet off floor.
54. (*Sitting, 1 Knee Bend, Finger Support Sideways*) Quick Leg change ; on signal stop with Arms s. and feet off floor.

55. (*Sitting, Knees Bend*) Rhythmical Legs stretching to Sitting position.
56. (*Sitting, Knees Bend*) Legs stretching with Trunk bending d. Later, with Arm raising s.
N.B.—The arms are in Finger Support Sideways position when the Trunk is bent down.
57. (*Sitting, Arms Mid-Downward, Finger Support*) Alt. slight Leg raise with heelbeat on floor (l. and r.) (5–8).
58. (*Sitting, Knees Bend*) 1 and 2 Legs stretching.
59. (*Sitting, Knees Bend Open, Ankle Grasp*) Legs stretching. Later, grasp feet near toes.
60. (*Sitting, Arms Mid-Downwards, Finger Support*) Change to Sitting, Knees Bend (1–4); slow Trunk lower b. to Back Lying (5–8); pause in Back Lying (1–4); slow Trunk raise (5–8).
61. (*Hurdle Sitting*) Trunk pressing d.
62. (*Sitting, Hand on Hip*) Feet placing astride with heelbeat on floor; halt in Legs Raised, Arms Sideways Position.
63. (*Angle Sitting, Arms Sideways*) Elbow pressing and Arm flinging.
64. (*High Sitting, Backward Grasp*) Knees raise high. (Bench.)
65. (*High Sitting, Backward Grasp*) Knees raise to place heels on bench; on given count Knees raise high and hold posn. (Bench.)
66. (*High Sitting, Backward Grasp*) Alt. Knee raise high, stretch, bend, lower. Later, both Legs together. (Bench.)
67. (*High Sitting, Knees Bend, Backward Grasp*) 1 Leg stretching. (Bench.)

EXERCISES IN FRONT SUPPORT POSITION

68. (*Horizontal Kneeling*) Quick Legs stretching.
69. (*Bent Front Support*) Legs kicking u.
70. (*Bent High Front Support*) Legs kicking u.; later with Leg parting in air (Bench.)
71. (*High Front Support*) Arm bending (Alt. Leg raising). ([.] Bench.)
72. (*Crouch*) Run f. on hands to Front Support.
73. (*Front Support*) Walk round with feet (hands) in free form.
74. (*Front Support*) Walk s. with hands and feet.
75. (*Low Front Support*) Head turning (in pairs).
76. (*Crouch*) Rhythmical 1 Leg stretching b. (1–4); rhythmical Legs throwing b. to Front Support (5–8).
77. (*Crouch*) Rhythmical Legs throwing b. to Front Support (1); jump the Feet astride (2); jump the Feet together (3); jump the Feet f. to Crouch (4).
78. (*Front Support*) Alt. Leg raise.
79. (*Crouch, on bench*) Run f. to Horizontal Front Support, and jump Feet f. to Crouch and stand up (1–3). (Bench.)
80. (*Bent Front Support, Wide Astride*) Arm bending.
81. (*Front Support*) Mark time with hands (feet).
82. (*Front [Horizontal Front] Support*) Arm bending.
83. (*Front Support*) 1 Knee raise to chest with Head bend f.
84. (*Front Support*) Arm bending with 1 Leg raising.
85. (*Front Support, Astride*) Jump off all-fours. Later with clapping hands and feet.
86. (*Front Support*) 2 Legs lifting b. with rebound.
87. (*Low Front Support*) Arm bending.

TRUNK LOWERING BACKWARDS

Taken in the High Sitting or Sitting Fixed positions, or in these positions with Knees Bend, and also in Kneel Sitting position.

In all these exercises, at whatever angle the trunk is inclined backward, the carriage of the trunk and head must remain the same as in the Standing position.

Progression may be made by (1) increasing the inclination backward of the trunk, (2) increasing the leverage by raising the arms, and (3) carrying out head or arm movements while holding the Trunk Backward position. Many exercises of the types enumerated below may be compiled by applying one or more of these methods to the specified examples.

88. (*Kneel Sitting, [Upward Bend]*) Rhythmical slight Trunk lowering b. with increasing range. Later, to reach 45° on given count.
89. (*High Sitting, Fixed, Hand on Hip*) Trunk lowering b. slightly, and later to 45°. At first lower and raise in rhythm with breathing with hands grasping edge of bench. (Bench.)
90. (*High Sitting, Fixed, Hand on Hip*) Trunk lower b. to 90°. (Bench.)
91. (*Sitting, [Knees Bend Open] Fixed, [Upward Bend]*) Trunk lower b. to 45° or 90°.
92. (*Kneel Sitting*) Trunk lowering b. with Arm raising s. to rest Head and Hands on floor. (.).
93. (*High Sitting, Fixed, Upward Bend, Trunk Backward*) Arm stretching s. (Bench.)
94. (*Sitting, [Knees Bend Open] Fixed, Upward Bend, Trunk Backward*) Arm stretching s.

7. LATERAL EXERCISES

1. GAME FORMS

1. Four-cornered Tug.
2. Coffee Grinding.
3. Tug with Elbow grip.
4. Turn the Turtle.
5. Tug in lines.
6. Wheelbarrows that won't go.

2. TRUNK TURNING

7. (*Astride [Kneel Sitting]*) Head and Trunk turning from s. to s. with rhythmic swing; stop in turned position on 5th count.
8. (*Astride*) Alt. Arm punch f. with quick Trunk turning.
9. (*Astride [Kneel Sitting], 1 Hand on Hip, 1 Arm Sideways*) Trunk and Head turning with rhythmical pressing in position, or with increasing range. (Turn to same side as raised arm).
10. (*Cross-legged Sitting, Arms Sideways Clenched*) Trunk turning from s. to s. with rhythmic swing.
11. (*Astride, Arms Downward, Trunk Forward*) Rhythmical Arm swinging from s. to s. with Trunk and Head turning. (At first with small range of movement only, later with increasing range.)
12. (*Astride, Arms Downward, Trunk Forward*) Rhythmical Trunk and Head turning with alt. Arm swinging s.
13. (*Astride, 1 Low Hand on Hip, 1 Arm Crossed*) Rhythmical Trunk turning with 1 Arm swinging m-u.

14. (*Astride*) Trunk turn and bend d. to clap the floor with both hands (1) ; Trunk stretch u. to Trunk Turn position with Arm swinging s. and u. to clap hands over head (2) ; Trunk turn f. with Arm swinging s. and d. to slap sides (3).
15. (*Wide Astride [Kneel Sitting], Across Bend Clasp*) Rhythmical quick Trunk turning from s. to s. with Elbow swinging ; followed by rhythmical Trunk pressing d. to grasp opposite ankle.
16. (*Astride, 1 Hand on Hip, 1 Arm Crossed*) Quick Trunk and Head turning with 1 Arm swinging s. (m-u.) (1-4) ; followed by Trunk bending d. to grasp opposite ankle, and rhythmical Trunk pressing d. (5-8).

IN SITTING AND SITTING KNEE BEND POSITIONS

17. (*Sitting, Knees Bend, Hands on Knees*) Trunk and Head turn with 1 Arm swinging m-u. and rhythmical pressing in posn.
18. (*Sitting, 1 Arm Sideways, 1 Knee Grasp*) Trunk and Head turn and rhythmical pressing in posn.
19. (*Sitting*) Trunk and Head turning from s. to s. with rhythmical swing to touch the floor with 2 Hands.
20. (*Sitting, Astride, Arms Forward*) Hands clap 3 times with straight arms (1-3) ; Trunk and Head turn with 1 Arm swing s. and 2 rhythmical presses (4-6).
21. (*Sitting, 1 Knee Grasp*) Rhythmical slow Trunk and Head turning from s. to s. with 1 Arm circling.
22. (*Sitting, Astride, Right [Left] Hand Forward Grasp*) Trunk and Head turn to left (right) with 1 (r.) Arm raise s. (m-u.) (1) ; rhythmical presses (2, 3) ; Trunk and Head turn f. with Arm lower (4). (In pairs, feet to feet.)

IN HORIZONTAL KNEELING POSITION

23. (*Horizontal Kneeling*) Rhythmical Trunk and Head turning with 1 Arm swinging s. (4 to left, 4 to right). (Hold posn. on given count.) (Also with rhythmical pressing in posn.)

IN INFORMAL LUNGE POSITION

24. (*Informal Lunge*) Rhythmical Head and Trunk turning with 1 Arm swinging s. (Hold posn. on given count.) (Also with rhythmical pressing in posn.)

IN BACK LYING POSITION

25. (*Back Lying, Arms Sideways*) Alt. Leg raise to touch opposite hand with foot.
26. (*Back Lying, Knees Bend, Arms Sideways*) Knees lower to touch the floor to the side.
27. (*Back Lying, High Knees Raised, Mid-Upward Grasp*) Knees lower s. to floor. (In pairs, both performing.)
28. (*Back Lying, High Knees Raised, Neck Rest*) Knees lower s. to floor with support on elbows. (.).
29. (*Back Lying, Legs Raised, Neck Rest*) Legs lower s. to floor with support on elbows. Later, Legs swinging from s. to s. (.).
30. (*Back Lying, Legs Sideways, Arms Sideways Grasp*) Legs swinging from s. to s. (In pairs, both in Back Lying posn., head to head and arms sideways with fingers interlaced. The legs are lowered to opposite sides.)

IN ASTRIDE, HIGH SITTING POSITION (BENCH)

31. (*Astride, High Sitting, 1 Arm Sideways Clenched*) Trunk and Head turning to side of raised arm, the other hand grasps the edge of the bench by the side of the body. (Later, with rhythmical pressing.)
32. (*Astride, High Sitting, 1 Hand on Hip, 1 Arm Sideways*) Trunk and Head turn with rhythmical pressing to increase range of movement.
33. (*Astride, High Sitting, Arms Sideways Clenched, Trunk Turned*) Arm circling through small range.

3. TRUNK BENDING SIDEWAYS

Note.—Certain of these exercises may also be carried out in the Kneeling and Kneel Sitting positions.

34. (*Astride, 1 Arm Mid-Upward Support*) Trunk bending s. with outer Arm raising s. and u. to touch other hand. (Wall). (Later, rhythmically.)
35. (*Astride*) Alt. Arm punching u. with slight Trunk bending s.
36. (*Astride*) Rhythmical Trunk bending s. with hand sliding down leg. (Later, stop in posn. on given count.)
37. (*Astride [Under Bend]*) Trunk bending from s. to s. with rhythmical swing. Stop in posn. on 5th or 7th count.
38. (*Wide Astride [Arms Sideways]*) Trunk bending s. to touch the floor. (Later. Trunk bending from s. to s. to touch the floor.)
39. (*Astride*) Trunk bending from s. to s. with rhythmical swing (1-4), slow Trunk bending from s. to s. once.
40. (*Astride, 1 Upward Bend*) Trunk bend to side of lower arm, and rhythmical pressing to increase range.
41. (*Astride, Upward Bend*) Trunk bending from s. to s. with rhythmical swing (1-4), slow Trunk stretch u. to 4 counts.
42. (*Astride, Arms Sideways Grasp*) Trunk bending from s. to s. with rhythmical swing. (In pairs, standing back to back, arms sideways with fingers interlaced.)
43. (*Astride, Head Rest*) Trunk bending s.
44. (*Toe Sideways, 1 Upward Bend, 1 Under Bend*) Slight Trunk bending to side of moved foot.
45. Rhythmical Trunk bending s., 4 to left, 4 to right, Trunk bending from s. to s. with rhythmical swing to 4 counts (1-12).
46. (*Toe Sideways, Low Hand on Hip*) Trunk bend s. and rhythmical pressing (1-4); hold posn. (5).
47. (*Astride, 1 Low Hand on Hip, 1 Arm Crossed*) Rhythmical Trunk bending s. with 1 Arm swinging to $\frac{1}{2}$ Ring posn.
48. (*Wide Astride, Low Hand on Hip*) Rhythmical Trunk bending s. with opposite Knee bending.
49. (*Wide Astride, 1 Low Hand on Hip, 1 Head Rest*) Rhythmical Trunk bending s. with opposite Knee bending.
50. (*Astride, 1 Low Hand on Hip, 1 Head Rest*) Trunk bending s. and rhythmical pressing.
51. (*Astride, Upward Bend Clenched*) Rhythmical Trunk bending from s. to s. with alt. punch over head and behind back.
52. (*Kneeling, 1 Leg Sideways*) Trunk bending s. over stretched Leg. (Later, add rhythmical pressing.)
53. (*Kneeling, 1 Leg Sideways, 1 Low Hand on Hip, 1 Head Rest*) Trunk bending from s. to s. with rhythmical swing and with Arms changing.
54. (*Astride, High Sitting, Arms Sideways Clenched*) Trunk bending from s. to s. (*Rocking like a ship*). (Bench.)

55. (*Astride, High Sitting, Wide Astride*) Trunk bending from s. to s. to touch the floor with long reach. (Bench.)
56. (*Astride, High Sitting, Wide Astride, 1 Low Hand on Hip, 1 Head Rest*) Rhythmical Trunk bending from s. to s. with Arms changing (1-4). hold posn. (5).

IN SIDE STANDING, FIXED (FOOT REST) POSITIONS

(Bench or human support.)

57. (*Side Standing, Foot Rest*) Trunk bend d. to grasp raised Ankle.
58. (*Side Standing, Foot Rest, Low Hand on Hip*) Trunk bending s. towards raised Foot, hold posn. every 5th count.
59. (*Side Standing, Fixed, Low Hand on Hip*) Trunk bending from s. to s. with rhythmical swing.
60. (*Side Standing, Foot Rest*) Trunk bend inwards to touch raised Foot with opposite Hand, and rhythmical pressing (1-4); Trunk bend outwards with 1 Low Hand on Hip and 1 Head Rest and rhythmical pressing (5-8).
61. (*Side Standing, Foot Rest, 1 Low Hand on Hip, 1 Head Rest*) Rhythmical Trunk bending from s. to s. with Arms changing (1-4): hold posn. (5).

4. TRUNK BENDING DOWNWARD TO TOUCH ONE FOOT OR ANKLE

62. (*Astride*) Trunk bending d. to grasp (with both hands) outside left and right Ankle alt., changing with Trunk swinging.
63. (*Astride*) Trunk bend d. with rhythmical pressing to touch the floor on the outer side of one Foot with opposite Hand, and clap the floor between the Feet with two Hands.
64. (*Astride*) Trunk bend d. to touch the floor and rhythmical pressing in posn. with Hands on each side of Feet (1-4); grasp Ankles (5).

5. TRUNK LOWERING SIDEWAYS

65. (*Side Standing, [1 Upward Bend]*) Trunk lower s. with Leg raise to place Hand on bench. (Bench.)
66. Quick Trunk lower s. with Leg raise.
67. (*Low Hand on Hip*) Trunk lower s. with Leg raise, with pause in sideways posn.
68. (*Side Standing, 1 Upward Bend, Trunk Sideways, Leg Raised, 1 Hand Rest*) Slow Arm stretching u. (Bench.)

6. SIDE SUPPORT

FREE STANDING

69. (*Side Lying*) Hip raising to Side Support posn.
70. (*Sitting, Astride*) Turn to Side Support posn., also with Arm raising u.
71. (*Crouch*) Take Side Support posn.
72. (*Side Support, Low Hand on Hip*) (1) Hip raising, (2) Leg Raising.
73. Side Support, Upward Grasp posn. in pairs. (Later, with Leg raising.)
74. (*Side Support, 1 Upward Bend*) Arm stretching u. (Later, with Leg raising).
75. (*Side Support, 1 Arm Upward*) Leg raising. (Later, with Arm lowering.)

ON BENCH.

76. (*High Side Support*) Leg raising.
77. (*High Side Support*) Arm raising s. and u.
78. (*High Side Support*) Leg and Arm raising.
79. (*High Side Support, 1 Upward Bend*) Arm stretching u.

80. (*High Side Support, 1 Upward Bend*) Leg raising with Arm stretching u.
81. (*Horizontal Side Support*) Leg raising.
82. (*High Standing, Crouch*) Run f. to Horizontal Front Support, and turn to Horizontal Side Support posn. with Arm raising s. and u. (Feet on bench and hands on floor in Crouch posn.).
83. (*Horizontal Side Support, 1 Upward Bend*) Leg raising with Arm stretching u.
84. (*Side Standing, Shoulder Grasp*) Skip jump on spot with Hip turning. (In pairs.)
85. (*Front Support, Astride*) Trunk and Head turning with 1 Arm swinging s.

8. JUMPING EXERCISES

1. Upward Jump, free form. Later, several jumps consecutively.
2. Upward Jump with Arms swinging f. and u.
3. Upward Jump with Knees raising high.
4. Standing High Jumps over a row of low ropes.
5. Side Standing High Jump, free form, at first with preliminary hops (rope low).
6. Side Standing High Jumps with rebound from s. to s. (Rope, bench).
7. Side Standing High Jumps with or without rebound over parallel objects (Ropes, benches.)
8. Side Standing High Jumps with or without rebound moving f. (Rope, bench.)
9. Forward Jump, free form. Later, several jumps consecutively.
10. Three Steps and Forward Jump.
11. Three steps and Forward Jump, land and jump u. off both feet.
12. Three steps and Forward Jump, jump f. on landing.
13. Three steps and Forward Jump, jump over a low rope on landing.
14. One step and Sideways Jump.
15. Backward Jump.
16. Running High Jump, free form, landing in a circle, low rope.
17. Running High Jump.
18. Running High Jump on to low vaulting box, landing on both feet and immediate Down Jump. Later, with Arm swinging f. and u.
19. Running High Jump on to apparatus, Down Jump with body stretched.
20. Running High Jump with high take-off. (Rope and top section of vaulting box or bench).
21. Combined High and Long Jump ("Fence and Ditch").
22. Running High Jump through a "window". (2 ropes on 1 stand.)
23. (*High Standing*) Down Jump off one foot, free form. (Bench.)
24. (Foot Rest on Bench) High Jump over.
25. (*High Standing*) Down Jump off both feet. (Bench.)
26. (*High Standing*) Down Jump off one foot, with other leg swinging f (Bench.)
27. Running Down Jump. (Sloping bench on one or more benches.)
28. Running Long Jump over marked space, free form.
29. Standing Long Jump from a mark.
30. As far as you can get in two (three) Standing Jumps.
31. Combined Standing High and Long Jumps. (2 ropes.)
32. Hop, Step and Jump.

33. Running Bounding, free form.
34. Running Bounding over a row of 3 or 4 low ropes.
35. Running Bounding over marked space for length.
36. Running Bounding at each 3rd, 5th or 7th step.
37. Running Bounding over parallel benches.
38. Introduction to Hurdling.
39. (*Side Standing*) One step and Oblique High Jump. Later, with 2 or 3 steps.
40. Running Oblique High Jump.

9. VAULTING EXERCISES

ASTRIDE VAULTS

1. Running Astride vault to sit astride apparatus; dismount b. or s. (Box or horse lengthways.)
2. Running Astride vault. (Buck lengthways or live support.)
3. Running Astride vault. (Buck crosswise.)
4. Running Astride vault backwards to sit astride apparatus; dismount b. or s. (Box or horse lengthways.)
5. Running Astride vault Backwards. (Buck lengthways.)
6. Running Astride vault to stand astride on apparatus, Down jump f. (Low Box crosswise or benches.)
7. Running Astride vault to sit astride apparatus as far forward as possible; dismount s. (Horse or box lengthways or benches with mat.)
8. Running Astride vault to stand on apparatus; Astride dismount f. ("Cat Vault") or Down jump. (Horse or box lengthways.)
9. Running Astride vault to stand astride on apparatus; Down jump. (Horse crosswise with pommels.)
10. Running Astride vault. (Horse or box lengthways.) Fig. 95.
11. Running Astride vault over corner of Box crosswise.
12. Running Astride vault. (Horse crosswise with pommels.)
13. Running Astride vault over rope. (Rope and low box lengthways.) (First trials without the rope.)
14. Running Horizontal Astride vault. (Box or horse lengthways.) Fig. 96.
15. Running Astride vault backwards. (Sloping horse lengthways.)
16. Running Astride vault backwards. (Horse or box lengthways.)
17. Running Horizontal Astride vault. (Horse crosswise plus box lengthways.) Fig. 97.

CAT SPRINGS

18. Cat spring over marked space or low obstacle.
19. Cat jump. (Bench; later, sloping, dismounting with Face vault.)
20. Cat jump. (Box or horse lengthways.)

FACE VAULTS

21. (*Side Standing*) Face vault with bent knees. Later with legs thrown back. (Sloping bench.)
22. (*Side Standing*) Face vaults with bent knees along horizontal bench or a file of the class in Horizontal Kneeling position.
23. Run up sloping bench to Crouch-Grasp position, then vault down s. (Steep bench on supports or on 3 benches.)
24. Running Face vault with bent knees to sit astride apparatus; dismount by legs swinging f. and then b. (Box or horse crosswise or benches with mat.)
25. Running Oblique Face vault. (Sloping bench.)
26. Running Face vault, free form. (Benches, horse or box crosswise.)



FIG. 95A



FIG. 95B



FIG. 95C

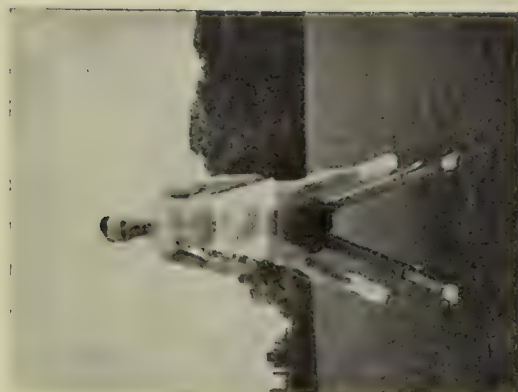


FIG. 95D



FIG. 96



FIG. 97

27. Running High Face vault. (Low box crosswise or benches.) Fig. 98.
28. Running Face vault, good form. (Benches, horse or box.) Fig. 99.
29. Running Face vault with high take-off. (Box and bench.)



FIG. 98



FIG. 99

THROUGH VAULTS

30. Running Thro. vault to stand on apparatus; Down jump f. (Box or benches crosswise.)
31. Running Thro. vault to stand on apparatus; 3 steps and Down jump f. (Box lengthways.)
32. Running Thro. vault to stand on apparatus; Down jump off both feet, later with Arms swinging f. and u. (Benches, horse or box crosswise.)
33. Running Thro. vault to stand on apparatus, and immediate Down jump off both feet. Later, with Arm swinging s. (f. and u.). (Box or horse crosswise.) Fig. 100.
34. Running Thro. vault. (Horse with pommels.)
35. Running Thro. vault. (Benches, horse or box crosswise.) Fig. 101.
36. Running Thro. vault with delayed hand-beat. (Horse with pommels, box or benches with mat.) Fig. 102.
37. Running Thro. vault with one leg leading. (Horse with pommels.)
38. Running Thro. vault with one leg leading. (Box or horse crosswise.)



FIG. 100



FIG. 101A



FIG. 102A



FIG. 101B



FIG. 102B



FIG. 101C

BACK VAULTS

39. (*Side Standing, Leg Back*) Oblique Back vault. (Benches reversed.)
40. (*Side Standing, Leg Back*) Oblique Back vault to sit astride apparatus. (Low box or benches with mat.)
41. Three steps (later, run) and Oblique Back vault to sit astride apparatus; dismount by legs swinging b. and then f. (Horse, box, or benches with mat.)
42. Running Oblique Back vault. (Horse, box or benches.)
43. Running Oblique Back vault with shoot f. (Horse, box, or benches with mat.)
44. Running Back vault to sit astride apparatus; dismount with leg swinging b. and then f. (Horse, box, or benches with mat.)
45. Running Back vault. (Horse, box, or benches with mat.) Fig. 103.
46. Running Side vault. (Horse, box, or benches with mat.) Fig. 104.
47. Running Hand-spring vault. (Low box crosswise.)
48. Running Hand-spring vault. (Box lengthways.) Fig. 105.
49. Running Balance vault. (Box, horse with pommels, or supported benches.) Fig. 106.



FIG. 103



FIG. 104



FIG. 105



FIG. 106

VAULTS TO BALANCE SUPPORT

50. (*Standing, Forward Grasp*) Vault to Balance Support. (Supported benches just over hip height.)
51. (*Balance Support*) Dismount and vault back to Balance Support.
52. Two (Three) steps and vault to Balance Support ; with (later, without) grasp of rail. (Benches at low chest height.)
53. Running vault to Balance Support ; Dismount with or without grasp of supported benches at low chest height. (Benches at chest height.)

EXAMPLES OF COMBINED VAULTS

54. Running Astride vault over Buck on to near end of low Box (lengthways) and Astride dismount or Hand-spring off other end.
55. Running Thro. vault over Buck on to low Box (lengthways), and Horizontal Astride vault over rope and Horse (lengthways).
56. Leap-frog, followed by Forward Roll to stand up and run on.

10. AGILITY EXERCISES

FORWARD ROLL

1. (*Crouch, arms on outer sides of knees, head and back well rounded*) Forward roll. Fig. 107.
2. (*Knees Full Bend, Arms Forward*) Forward roll.
3. (*Standing*) Forward roll.
4. Two or more consecutive forward rolls.
5. Running forward roll and stand up.
6. Forward roll on low box lengthways. (Later, increase height.)



FIG. 107

BACKWARD ROLL

7. (*Sitting, Knees Bend, Hands [palms upward] above shoulders*) Backward roll. Fig. 108.
8. (*Knees Full Bend, Hands [palms upward] above shoulders*) Backward roll
9. Two or more consecutive backward rolls.
10. (*Standing*) Backward roll.
11. Backward roll to Hand-standing. Fig. 109.



FIG. 108



FIG. 109A



FIG. 109B



FIG. 109C

DIVES

12. (*Knees Full Bend, Arms Forward*) Dive forward roll.
13. Dive forward roll over low obstacles, e.g. rope, bench, through hoop, etc. Fig. 110.

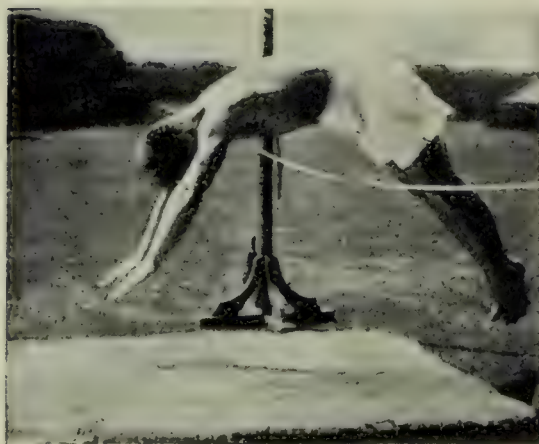


FIG. 110B

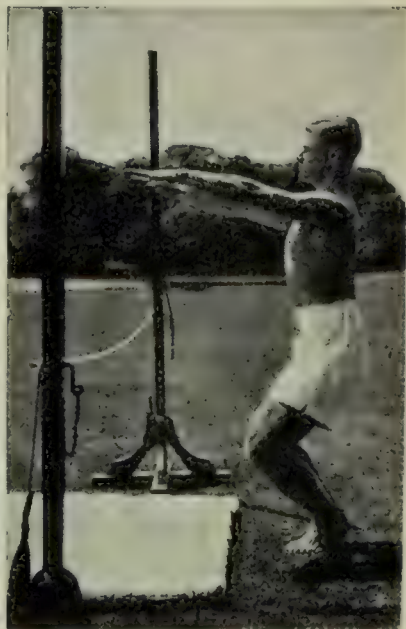


FIG. 110A



FIG. 110C

CARTWHEEL

14. Cartwheels along a line (free practice).
15. (*Astride, Arms sideways*) Cartwheel.
16. Two or more consecutive cartwheels.
17. Cartwheel, kicking the feet together over the head. Fig. 111.
18. Cartwheel with turning (Arab-spring).
19. Cartwheel, followed by Backward roll.
20. Cartwheel, followed by Backward roll to Hand-standing.



FIG. 111

HAND-STANDING

21. (*Crouch*) Tip forward to hand-balance. Fig. 112.
22. "*Empty wheelbarrows.*" (Legs of wheelbarrow rest against shoulders of driver, who grasps the wheelbarrow's ankles.) Fig. 113.
23. (*Bent Front Support*) Leg kicking upward. (*Kicking horse.*) Fig. 114.
24. (*Crouch, 1 Leg Backward*, Fig. 115) Hand-standing (with three, two or one supporting, or against a wall). Fig. 116.
25. (*1 Leg Raised [slightly f.], Arms Forward*) Hand-standing (1 or more supporters; wall).
26. (*1 Leg Raised [slightly f.], Arms Forward*) Hand-standing, but with a preliminary hop forward on the standing leg.
27. As in No. 26, but with a few preliminary walking, running or skipping steps preceding the hop and hand-standing.
28. Hand-standing, dismount with turn. (Bench, later ground).
29. (*Crouch*) Hand-standing with double take-off, i.e. throw both legs up together.
30. (*Knees Full Bend, Arms Forward*) Jump to hand-standing. (Wall.)
31. (*Arms Sideways*) Dive to hand-standing. (Wall.)
32. (*Hand-standing*) Marking time with the hands.
33. (*Hand-standing*) Saluting with the hand.
34. (*Hand-standing*) Arms bending. Fig. 117.
35. Walking on the hands (.). Fig. 118.
36. Hand walk on the floor or on apparatus, e.g. bench or box.



FIG. 112



FIG. 113



FIG. 114



FIG. 115



FIG. 116A



FIG. 116B



FIG. 116C



FIG. 117



FIG. 118

HAND-SPRING

37. Hand-standing with push off from palms and fingers (.). Fig. 119.

38. (*High Standing, 1 Foot Forward, Arms Forward*) Hand-stand at end of box and continue the movement slowly to assume the standing posn. (Low box, lengthways) (:). Fig. 120.

Note.—The following two introductory exercises to Hand-spring are also used :—

(a) Hand-spring over a back.

(b) Hand-spring over high backs.

39. (*High Standing, 1 Foot Forward, Arms Forward*) Hand-spring. (Box, 2 or 3 sections, lengthways).

40. Running Hand-spring. (Low box, crosswise.) Fig. 121.

41. Running Hand-spring. (Rolled mat or pad.)

42. Running Hand-spring. (Mat or floor.) Fig. 122.

43. (*1 Foot Forward, Arms Forward*) Hand-spring.

44. Hand-spring from supporter's knees (Supporter in *Back Lying, Knees Bend Open, Arms Forward* posn.). Fig. 123.

45. Running Hand-spring with double take-off (Fly-spring).



FIG. 119A



FIG. 119B



FIG. 119c



FIG. 120A



FIG. 120B



FIG. 120c



FIG. 120d



FIG. 121

HEAD-STANDING

46. Angle Head-standing posn., taken from Horizontal Kneeling with soles of feet against wall. Fig. 124.
47. (*Angle Head-standing*) Travel up wall with feet to Head-standing. Fig. 124.
48. Head-standing (three, two or one supporting, or against wall). Fig. 125.
49. Head-standing on mat.
50. Head-standing, raising both legs together.
51. (*Head-standing*) Various leg movements, e.g. Leg parting. Alternate Leg lowering and raising, 2 Legs lowering and raising. Fig. 126.
52. (*Head-standing*) Press up to Hand-standing.

HEAD-SPRING

53. Bounce up to Head-standing (Box, 2 sections, crosswise, or 2 benches and mat) (.). Fig. 127.
54. (*Knees Full Bend, Arms Forward*) Bounce up to Angle Head-standing (.) (mat) (wall). Fig. 128.
55. (*Angle Head-standing*) Arms stretching to Angle Hand-standing (.).
56. (*Horizontal Kneeling*) Walk up to Angle Head-standing, lean to 60°, push and Head-spring (Box, 1 or more sections, lengthways) (.) (mat). Fig. 129.
57. Head-spring (Low box, crosswise, and mat, or 2 benches and mat).
58. Head-spring from folded mat or pad.
59. Head-spring (mat).
60. Two or more consecutive Head-springs.

Note. Most of the practices for Head-spring may also be done from a running start.



FIG. 122A



FIG. 123A



FIG. 122B



FIG. 123B



FIG. 122C



FIG. 123C



FIG. 124



FIG. 125



FIG. 126



FIG. 127



FIG. 128B



FIG. 128A



FIG. 129A



FIG. 129B



FIG. 129C

BACK-SPRING

61. Introduction to Back-spring (In threes, 2 supporting). Fig. 130.
62. (*Back Lying, Head Supported on pad or rolled mat*) Back-spring (.).
63. (*Back Lying*) Back-spring.
64. (*Wide Astride*) Fall to Back Lying and Back-spring.
65. (*Astride, Trunk Downward*) Neck-spring. Fig. 131.



FIG. 130A



FIG. 130B



FIG. 130C



FIG. 131c

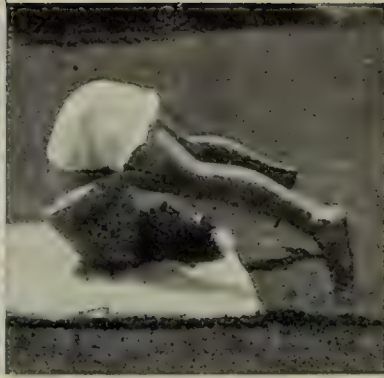


FIG. 131b



FIG. 131a



FIG. 131d



FIG. 131e

REVERSED HAND-SPRING WITH DOUBLE TAKE-OFF (FLIP-FLAP)

66. (*Sitting Astride, end of horse*) Trunk bending b. with Arms raising f. and u. and dismount through Hand-standing (Horse, lengthways) (:).
67. (*High Back Lying, Arms Upward*) Dismount through Hand-standing (Horse, box or benches crosswise). Fig. 132.
68. Somersaults over partner's back (In pairs, back to back, Arms Upward, Wrist Grasp).
69. (*Short Astride, Arms Upward*) Slow Flip-flap over joined hands of two supporters. Fig. 133.
70. (*Short Astride*) Flip-flap (Two supporters hold performer's belt with one hand, and if necessary give support at back of thigh with free hand). Fig. 134.
71. (*Short Astride*) Flip-flap (Two supporters, one in the Sitting Astride posn., the second standing ready to give support at the loin. The performer stands on the hands of the first supporter who helps the performer to get height as he springs).
72. Flip-flap, at first with one supporter. Fig. 135.
73. Flip-flap, preceded by slow run, small jump with single take-off and half turn, landing on both feet. Fig 136.



FIG. 132A



FIG. 132E



FIG. 132C





FIG. 133A



FIG. 133B



FIG. 133C



FIG. 133D

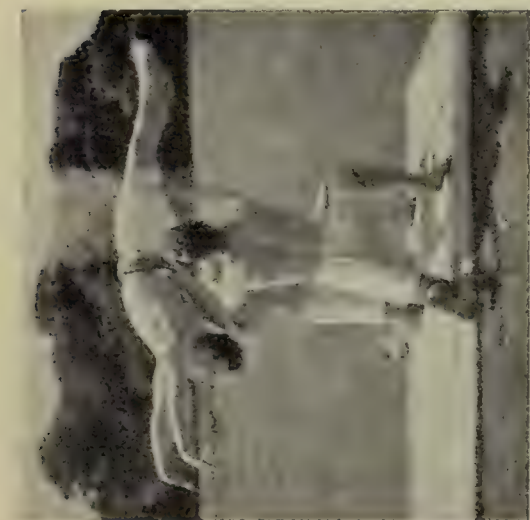


FIG. 134C



FIG. 134B



FIG. 134A

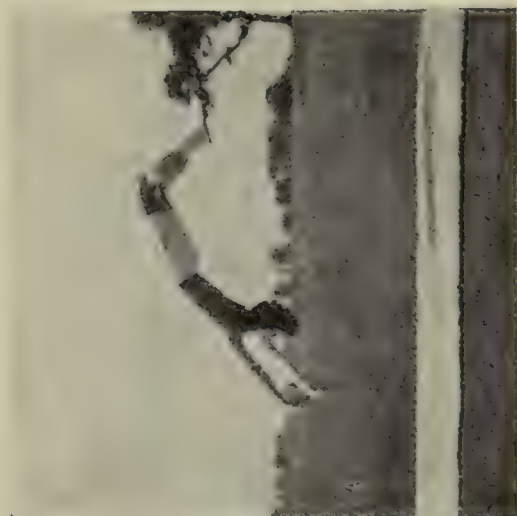


FIG. 136



FIG. 135B



FIG. 135A

EXAMPLES OF COMBINED AGILITIES

74. Hand-spring, Head-spring.
75. Head-spring, Back-spring.
76. Hand-spring, Head-spring, Back-spring.
77. Hand-standing, Forward roll, Back-spring.
78. Cartwheel with turn, Backward roll to Hand-standing.
79. Backward roll to Hand-standing, Head-spring, Back-spring.
80. Fall to Front Support, Jump between the hands to Back Lying, Back-spring, Head-spring, Hand-standing, Hand walk.

Numerous other examples to suit students of different ages and abilities may be compiled by the Teacher.

11. LIST OF MEDICINE BALL EXERCISES AND GAMES.

1. (*In twos, facing each other and standing astride ; one ball*) Two-handed throw to partner.

In the starting position, the ball is held with both hands in front of the chest and the throw is made by vigorously stretching both arms forward.

The throws should be continued in a steady to and fro rhythm between partners.

A somewhat stronger movement, with increased wrist action, can be obtained with the elbows raised.

2. As No. 1, but stressing speed and power of throw (e.g. highest number of throws in given time).
3. (*Players equally spaced in circle formation ; one or more balls*) Rapid two-handed pass from player to player round circle.
4. As No. 1, but with starting position *Sitting, Astride*. (See Fig. 227, Boxing Section).
5. (*In twos, facing each other and standing astride ; one ball*) Two-handed forward throw to partner.

In the starting position the arms are fairly straight and the ball is held in front. As a preliminary to the throw the thrower bends down and swings the ball between his legs.

6. (*In twos ; the thrower holds the ball with both hands in a " Shot-putting position "*) One-handed throw to partner.

The correct " shot putting " technique may be followed in this exercise, or it may be used as an ordinary physical exercise and the throw made with each hand alternately.

7. As Nos. 1 and 4, but using two balls and throwing simultaneously, exchanging ball with partner.

8. (*In twos, facing each other and standing astride ; two balls*) Two-handed forward throw simultaneously with preliminary Trunk bending downward as in 5 ; exchanging with partner.

One ball should be thrown low and the other high.

9. Competitive long, high throw with one hand.

The throw may be made as in " shot putting " or in any other way, using one hand only. To encourage height, the ball should pass over a high rope in its flight.

10. Competitive long, high throw as in football " throw-in ".

11. (*In twos, one man with his back towards the other, both standing astride ; one ball*) Two-handed overhead backward throw to partner.

This may also be done with a preliminary Trunk downward bend ; the ball being swung nearly to the floor, or back between the legs.

12. As No. 11, but competitive for distance.

13. (*In twos, one man with his back towards the other, both standing astride ; one ball*) Two-handed backward throw between the legs to partner.

14. (*Starting position as No. 13*) Throwing backward alternately overhead and between legs.

15. Two-handed or one-handed throw over net or rope in twos or groups.

16. Jumping to catch.

17. Keep the ball moving. (See page 268, Appendix I).

18. (*Astride, ball per man*) One-handed vertical high throw.

19. (*Astride, ball per man*) Two-handed vertical high throw.

The throw may be started either with the ball held against the chest—the throw resulting from a vigorous stretching upward of both arms, or with a preliminary Trunk bending downward so that the ball is lowered until it nearly touches the floor.

20. Juggling with two (or three) medicine balls.

21. (*In twos, facing each other, Feet astride or one Foot forward ; one ball*) Two-handed throw to partner with preliminary Arms swinging forward, upward.

The throw is made from Arms Upward position with the Trunk bent slightly backward.

22. As No. 21, but using two balls and throwing simultaneously.

23. (*In twos, standing astride a short distance apart and with backs towards each other ; one ball*) One man throws the ball backward between his legs and his partner, keeping his feet on the floor, turns his body round ready to catch the ball. After catching the ball he carries out a similar throw to his partner, and so on.

24. As No. 23, but using two balls and throwing simultaneously.

25. (*In twos ; one in Sitting position with the ball on his Feet and the other standing behind ready to catch the ball*) The man sitting rolls quickly backward to Back Lying, Leg Raise position throwing the ball overhead to his partner.

26. (*In twos, one in Back Lying, Leg Raise position with ball balanced on his feet, the other standing in front ready to catch the ball*) The man in Back Lying position does a quick Knee bend and immediate stretch, throwing the ball forward with his feet to his partner.
27. (*In twos, Balance Standing on bench rib ; one or two balls*) Quick two-handed throw to partner.
 May also be made competitive trying by hard throws to make partner lose his balance. (This may be practised at first on a chalk line on the floor.)
28. Balance walking on bench top, or bench rib—throwing and catching medicine ball.
29. (*Standing, ball resting on feet*) Throw the ball forward, upward as far as possible by means of an upward jump with Leg swinging forward.
30. (*Back Lying, ball on feet*) Quick Leg raise and catch ball.
31. Throw ball under raised knee, or behind back and over shoulder, and catch.
32. (*In twos, Sitting, Astride, facing each other and several yards apart ; one ball*) Quick rolling of ball to partner.
33. As No. 32, but using two balls and exchanging them by rolling simultaneously.
34. (*In twos, Prone Lying, facing each other and several yards apart ; one ball*) Lift and throw the ball—two-handed throw—to partner.
35. (*In twos, Sitting, Knee Raise and several yards apart ; one ball*) Push ball with feet to partner.
36. As No. 35, but using two balls and exchanging them simultaneously.
37. (*Sitting, Knee Raise*) Pick up ball with inner borders of feet.
38. As No. 37, but also throw the ball in the air and catch.
39. (*Sitting, Knee Raise*) Lift the ball slightly off the floor and roll it between the inner borders of the feet.
40. (*Astride, one arm bent and holding ball at shoulder height*) Slight Trunk bending to side of ball ; stretch Arm and throw ball upward, catching it with the other hand and repeat the Trunk bending to opposite side and throw. Continue rhythmically from side to side.
41. (*In twos ; one ball*) Two-handed lateral throw to partner.
 The ball may travel at waist height or at shoulder height. Repeat the throw to both sides.
42. (*Prone Lying*) Pressing up to Front Support.

Men stand shoulder to shoulder, close together. Then go down to Prone Lying with the exception of the man at each end who remains standing. The ball is thrown from end to end of the line " Under the tunnel " and, in order to form the tunnel and to allow the ball to pass, each man must stretch his arms from Prone Lying to Front Support position, bending them again to Prone Lying as soon as the ball has passed him.

In the following games a medicine ball may be used in place of a football.

43. Running Circle Catch.
44. Passing across circle.
45. Running Arch Ball.
46. Circle Pass Out.
47. Team Passing.
48. Scotch Hand Ball.
49. Exchange Ball Relay.
50. Ball and Rope Relay.
51. Run and Pass Race.
52. Circle or Zig-Zag Chase Ball
53. Corner Spry.
54. Arch and Tunnel Ball.
55. Ten Trips.
56. Circle Gap Passing.
57. Ball Pass and Team Run.
58. End Ball.
59. Hand Ball.
60. Volley Ball.
61. Composite Passing Race.
62. Racing Corner Spry.
63. Circle Chase Ball.

Players, in circle formation, sit fairly close together with knees bent and feet resting on floor. Two medicine balls. The balls are rolled in the same direction under the raised knees, one ball trying to overtake the other. (At the beginning of the game one ball is naturally started a little before the other.) As a variation, the balls may be made to change direction.

64. Castle Ball.

Similar to Tower Ball.

Players, well spaced, form a circle ; four Indian clubs in the centre. The object of the game is to knock over the clubs by rolling the medicine ball. The clubs are " defended " by a centre player. As a variation, two or more balls may be used.

CHAPTER 3

I. GAMES

The cheerful atmosphere produced by games, given even limited facilities, should commend the practice of using them adequately to all interested in physical recreation. But the Leader will fail in his duty if he regards the indoor games period as being merely a diversion and one which provides a relief from formal gymnastics. When properly used it offers opportunities for purposeful bodily exercise, assists in inculcating the meaning of team work, and encourages a cheerful unselfish spirit in the stress of a competitive activity.



FIG. 137



FIG. 137A

While the joy of free movement and of competition must not be lost sight of, it is important to observe, in some measure, the attention to detail seen in the gymnastic lesson. Just as it is recognised there that the whole group should be trained to a reasonable standard of efficiency, so in the period devoted to games should class and individual coaching play an important part. The alternative and too-popular method of allowing play to go on without coaching and guidance from the Leader means that the need of the weaker and untrained members is largely ignored.

In preparing a programme of games to cover one meeting or a series of meetings, the importance of introducing sufficient variety of type should be recognised. This does not preclude emphasis being occasionally

laid upon particular forms of games, as for instance, in the period where it is desired to provide a special football bias. In the normal programme, however, the importance of "balance" should be observed and examples of ball, chasing, racing, jumping and other games should be included.

The preparation in the gymnasium—which must at all times be purposeful if interest is to be maintained—will, of course, be most successful when facilities exist for outdoor games, athletics and swimming. The absence of outdoor accommodation should not, however, deter the capable and informed Leader from introducing preparatory work in the gymnasium. If presented in a practical manner the foundation of a sound technique can be laid and a new interest in field games given to many who may have avoided them previously through lack of confidence. It is clear also, that, for those possessing definite athletic ability, indoor work gives opportunity of improving style, and, therefore, it must help to raise the standard of play.

1. HINTS ON TEACHING AND ORGANISATION OF THE CLASS

The programme should be selected and arranged to ensure that, as far as possible, all the members of the class are actively engaged throughout the period. Care should be taken to avoid contact with glass, cupboards, lights and furniture, and if necessary, the games selected should be modified to make satisfactory play possible (see p. 149). Many games which appear unsuitable at first may, by careful adaptation, usefully be included in the programme.

The use of the "ball control" practices for the older students who may regard themselves as already proficient, should be judiciously blended with the actual game. It should be remembered, however, that good play in ball games is determined by the skill of the players in manipulating and controlling a ball, and by the extent to which co-operative play is understood and practised.

Competitions should not be overdone. Points may be counted and add zest to the contests, but sufficient satisfaction is usually to be found in the opportunity of taking part in the game itself.

The class should be trained to work willingly and profitably in small groups when required. A suitable leader and vice-leader are needed in each team. The division of the class into four teams (which may be further sub-divided) is usually a convenient arrangement when activities designed for a small number of players are carried out, or when the Leader desires to introduce work requiring his personal supervision to a small section of the class. It is also useful in organising competitions. New and untrained classes should be given experience of simple but interesting team activities before proceeding to more advanced work in which considerable responsibility may rest upon the leaders. Thus, jumping exercises and competitions and ball practices, carried out in groups, but directly controlled by the Leader, are suitable for the early four-team arrangement of the class, and prepare for the more specialised forms of team work in which groups are engaged independently with different activities. Suitable races foster interest in the team as a unit. Team leaders may be encouraged to give simple executive commands in connection with group work but the success of the programme depends much more on their ability to guide, coach, and effectively direct the activities, in a natural speaking voice.

Examples of graded Team work

(i) For new classes :—At first, the class should work in teams under the direct control of the Leader. Later, the Team leaders are placed in charge.

Team I	Team II	Team III	Team IV
High Jp.	High Jp.	High Jp.	High Jp.

Other suitable activities :—Long jump, ball throwing competitions, games practices.



All four teams
playing "One
against three."

FIG. 138

(ii) For trained classes :—The teams are engaged independently in various known activities with the team leaders in charge. The Leader may, if desired, take a new activity with each team in turn.

Team I	Team II	Team III	Team IV
Volley Ball		Shot Putt	Heading Practice
(Team I v. Team II)		(Leader in charge— new activity)	

Two teams playing
Target Ball, the
other two teams
playing "King of
the Ring" and
"Poison" respec-
tively.



FIG. 139

Wandering
Ball

Hand
Standing
Practice

"Indian
Wrestle"



"Fox and
Geese"

"Four cor-
nered Tug"

FIG. 140

When teaching new work, attention should first be directed to the major features and, as far as possible, the class should be assembled in position before the explanation is made. Directions should be given clearly and concisely and in an authoritative manner, but noisy commands should be avoided. Whistle signals may be necessary when the class is moving vigorously about the gymnasium.

New classes should be trained in the method of handling and storing the games apparatus, but this instruction should be unnecessary in the case of an established class. Teams should check the kit at the end of the period and see that it is neatly stored.

The actual arrangement of the players in games and practices often decides the success or otherwise of the activity. Throwing practices, for example, are of little value if the players stand too close together. A rough plan of the gymnasium showing the class arrangements for each games programme will often enable better use to be made of the space available.

The following examples are intended to give guidance in the matter of arranging the class :—

(a) Where ample space is available :—e.g. A Ball game in 4 (or more) circles.

To arrange the game in one large circle would not be justified as it is probable that in a short period several of the players might not handle the ball.

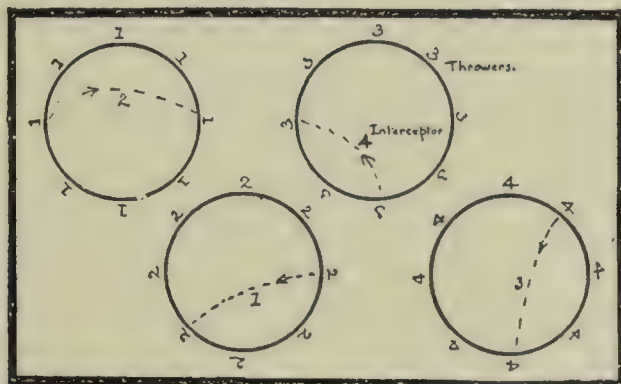


FIG. 141

Ample space available. A ball game (Wandering Ball) in 4 (or more) circles.

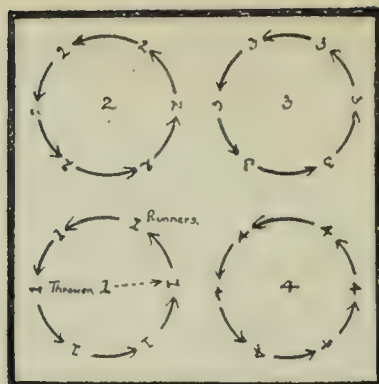


FIG. 141A

Ample space available. A ball game (Running circle catch) in 4 (or more) circles showing an alternative class arrangement.

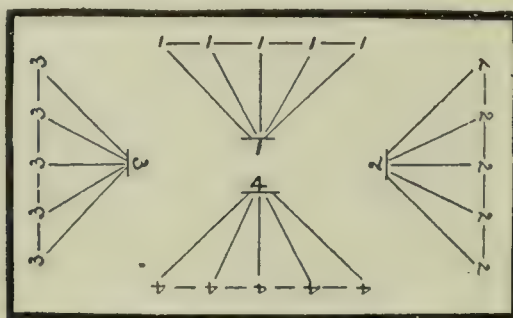


FIG. 141B

Ample space available. A ball game (Throwing, kicking, heading, etc., or a Corner Spry competition) in 4 or more lines. Large or small ball according to the purpose of the game.

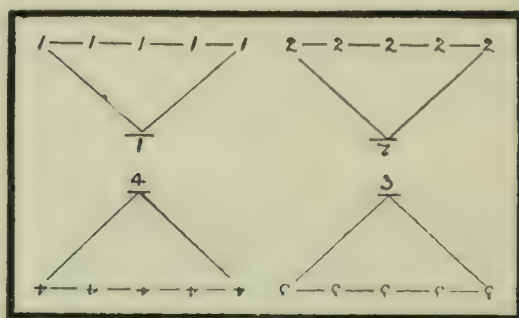


FIG. 141c

Ample space available. A ball game in 4 lines showing an alternative class arrangement.

(b) Example of Game Adaptation to suit a limited space :—e.g. End Ball.

Ordinarily this requires a court of from 60 to 70 feet but changes might be effected as follows :—

- (i) Reduce the length of the Throwers court to about 30 feet. This would encourage the short, quick type of passing and more players would handle the ball.

- (ii) Reduce the number of players to about 16 and retain the 30 feet court. Put the throwers (one team) in the centre on one court and make them "interceptors"; put the catchers (one team) in the two end spaces—as shewn below. Arrange other activities for the remainder of the class.

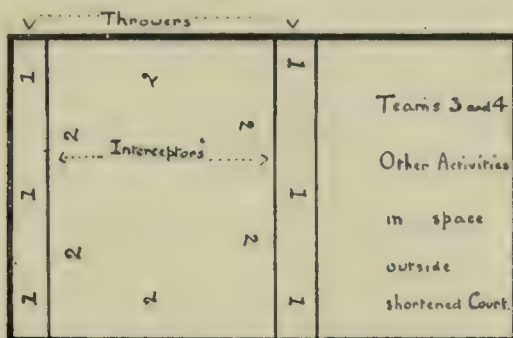


FIG. 142

Change places when the ball is intercepted or count the number of times it is intercepted in one or two minutes.

Other examples are :

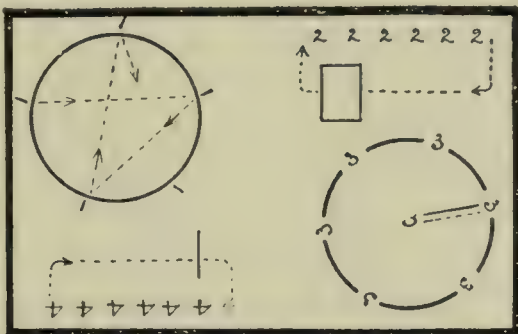


FIG. 143

Limited space available. A ball game in circles for 2 teams only and a jump or other activity requiring less space for the other 2 teams.

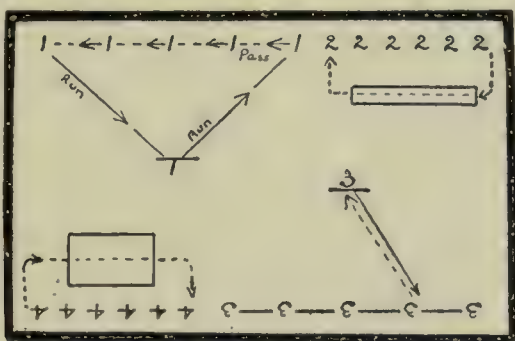


FIG. 143A

Limited space available. A ball game in lines for 2 teams only and a jump or other activity requiring less space for the other 2 teams.

SUMMARY

(1) Provide a varied programme.

(2) Select the game and practices having regard to the amount of exercise provided for *all* the class, or for the special value in developing skill in ball play.

- (3) Ensure that the play element and the spirit of good sportsmanship persist throughout.
- (4) Modify games to make play possible, when conditions require it.
- (5) Arrange the class so that as many as possible are engaged.
- (6) Procure sufficient apparatus and improvise where necessary.
- (7) Make use of the gymnasium in preparing for field games and athletics.
- (8) Train the class to work efficiently in groups.

2. TEAM BALL GAMES

The games in the following list are among those which are suitable for Recreational classes. A description of them will be found in Appendix I.

Post Ball

Basket Ball

Circular Pillar Ball

End Ball

Newcombe

Volley Ball

Handball (Hand Football)

Skittle Ball

Rugby Touch (Touch and Pass)

Long Ball

} These games require considerable space and would normally be taken out-of-doors.

Team Ball games entail the skilful handling of a ball, co-operative play, ability to mark and dodge an opponent, speed and agility. These essentials to successful play can be developed by means of suitable practices (for individuals, pairs or teams), games and races.

1. Types of Activities which cultivate "Ball Sense"

Throwing and catching competitions, throwing and batting a ball against a wall or over an obstacle, bouncing, pat bouncing, aiming, dribbling races, heading, trapping.

(a) Circle Catch. (See Figs. 141 and 143, pages 147 and 149.)

Apparatus :—A football or small rubber ball for each group.

A thrower stands in the centre of each group and throws or bounces the ball to the others, varying the direction so as to keep the players alert. Various types of passing may be used and, provided there is sufficient skill, a competition with other teams may be arranged, e.g. first to make six passes without dropping the ball. The practice may also be done when running in circle formation.

(b) Ball practice in lines.

Apparatus :—A small rubber ball for each couple.

Partners stand on opposite sides of the room or space used. The ball is thrown or bounced across from one to the other. Competitions may be arranged on the lines of the preceding game. Batting practice with the hand and heading the ball may also be done in this formation. (Fig. 144.)

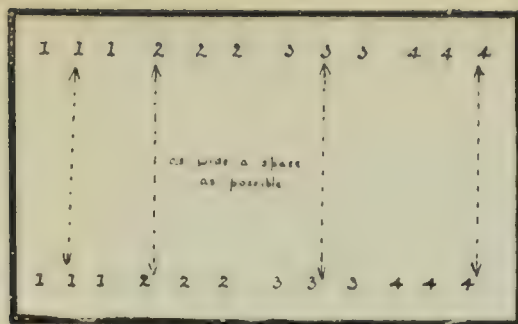


FIG. 144

(c) Practice over a net, rope or beam.

Apparatus:—A rubber ball for each couple or a football for each group.

Free throwing practice is followed by a definite competition, e.g. recording the number of passes made in a given time, or finding the first group to make an agreed number of passes. The ball may also be batted, volleyed or headed.

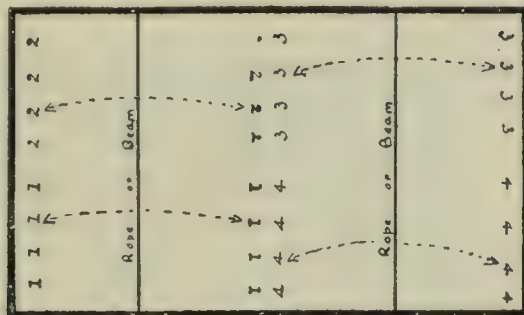


FIG. 145

2. Games Suitable for Early Training in Co-operative Play and in Marking Opponents. A description of them will be found in Appendix I.

- | | |
|-----------------------------|----------------------|
| (1) Dodge and Mark. | (5) Circle Pass Out. |
| (2) Keep the Ball Moving. | (6) Team Dodge Ball. |
| (3) Intercepting in Threes. | (7) Team Tag. |
| (4) Wandering Ball. | (8) Team Passing. |

3. Races to Develop Speed and Agility

(a) *Informal Races*.—In the gymnasium these activities may be included as opportunity occurs. They consist of a short competition to "see who is first" in assuming a specified position of the body or in reaching a wall or floor position.

Examples:—First to touch a named wall and back.

First to get the feet off the floor.

(b) *Formal individual and team races*.—Training methods will be described in greater detail under Athletics (p. 163). These races can only safely and fairly be arranged when the space is sufficient to prevent accidents through collisions and when all players can get a clear course and a good start.

(c) *Chasing Games*.—These include various forms of tag in which individuals, pairs, or teams, score by touching their opponents with the hand or a ball, when running or hopping.

Examples:—Free and Caught.

Team Tag.

(See Appendix I, page 271.)



FIG. 146
"Lifting Relay"



FIG. 147
"Arch and
Straddle Relay"



FIG. 148
'Over the Legs'

(d) *Relay Races*.—Provided it is suitably organised, this type of race can usefully be employed both in and out of doors. In the gymnasium the course is much restricted and its planning may sometimes test the ingenuity of the Leader. Conditions should be equal for all and the course so laid out that starting, turning and finishing points are clearly defined.

(i) *Inter-team races in heats*.—Each heat is composed of one runner or more from each team. Races of this type should precede the relay races.

(ii) *Relay races*.—These may be taken as soon as the class has had sufficient experience to realise the importance of adhering to the rules and to know the tracks. One from each team runs at a time, the next starting as soon as the preceding runner has completed the course, and so on until all have run. The signal for a waiting runner to start may be given by touch, or by handing over a ball, bean bag, or baton, or by the finishing runner throwing or rolling a ball or bean bag to him.

Type of suggested activities.—To a given mark and return. A circular course. To a mark where the touch-off or hand-over is made, in which case the team is arranged in halves facing each other. To a mark, and round the team (in file) on return, or causing the team to do something before the hand-over is made, as in Stick relay. The length of the team in file forming the course, as in In and Out, Arch and Tunnel, Straddle and Leap Frog. A composite arrangement of two or more activities.

Method of moving.—Running, walking, skipping, hopping*, jumping off both feet*, crawling on all fours*, rabbit jumping*.

Jumps and Obstacles.—Bounding over two chalk lines, benches, jumping ropes, etc. Jumping forward—backward—forward over an obstacle and running on. Jumping over a rope or other obstacle, crawling under the next (or same obstacle). Skip jumping from side to side over a bench (lengthways), rope or chalk lines.

Races using a Ball or Bean Bag.—Bounce a ball once (or more) in a circle or against a wall during the course. Throw a ball over a rope or beam and catch it again during the course. Transfer a ball or bag from one spot to another. Run and throw a ball back (repeating throwing if desired) to the next player. Run pat bouncing a ball with named hand; or with the right, then left hand. Dribbling a ball.

Some other activities and Combinations.—Run and get through a hoop. Bowl a hoop over the course. Run, jump an obstacle, run on and bounce a ball once (or more) in a circle, etc. Run, F. Roll, get through a hoop, return bounding over the mat used for F. Roll.

Tracks and Types.—

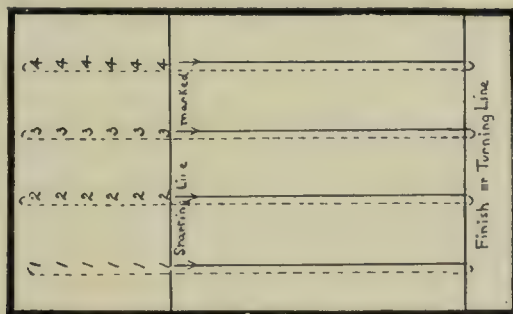


FIG. 149

Ample space available. An inter-team race in heats or a relay race. Class in 4 team files, racing area in front with starting and finishing or turning lines clearly marked.

* For a short distance only.

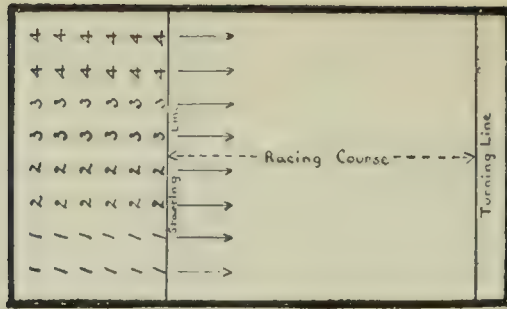


FIG. 149A

Ample space available. An inter-team race in heats or in relays showing 4 large teams sub-divided into 8 shorter files to afford more turns in the time available, 2 runners from each team running simultaneously.

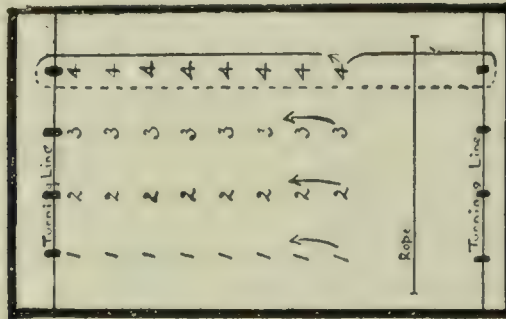


FIG. 150

Limited space available. An inter-team race in heats or a relay race where the racing track includes the space occupied by the team files.

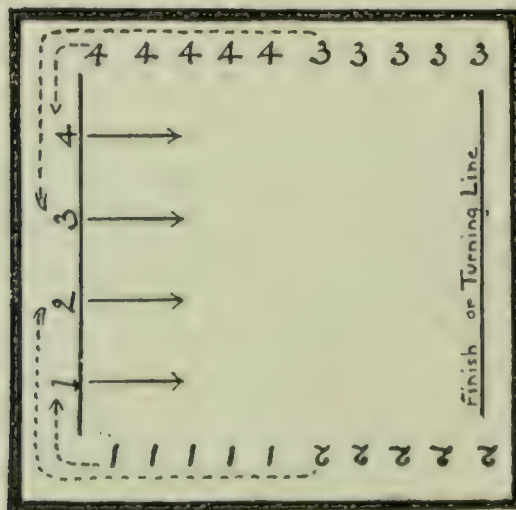


FIG. 150A

Limited space available. An inter-team race in heats, waiting runners along the sides of the racing track.

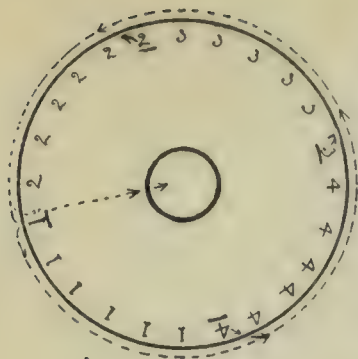


FIG. 151A

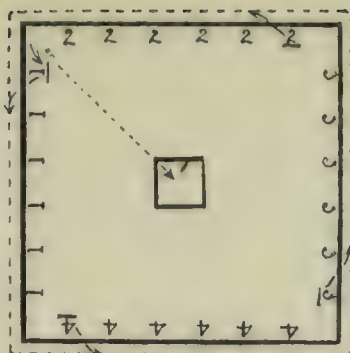


FIG. 151B

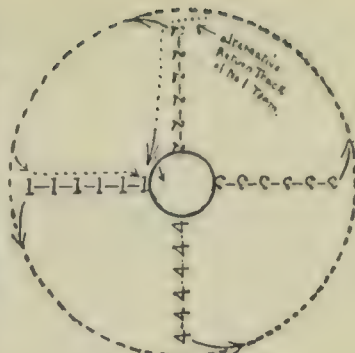


FIG. 151C

Heat and Relay racing in circular (a), square (b) or spoke (c) formation giving a circular racing track. In the spoke type more spokes may be added when teams are large and sub-division is necessary. The centre ring or square is the finishing point for runners in each heat, and for the last runners in each team in relay racing.

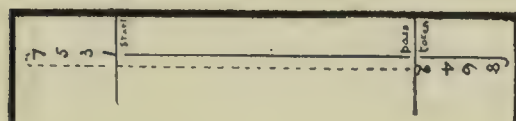


FIG. 152A

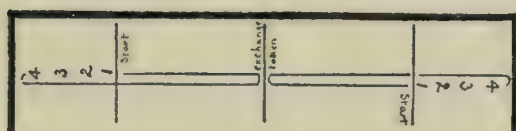


FIG. 152B

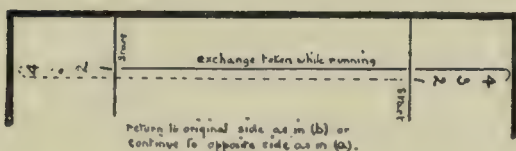


FIG. 152C

Relay racing, class in halves facing, a starting line marked in front of each side:—

- Single or one-way track, leading runner from one side starts, token is passed to the waiting runner on the opposite side. Half-teams have changed sides at the end of the race.
- Return or There-and-back track, leading runners from opposite sides start simultaneously, tokens are exchanged at the centre mark, where the return trip starts.
- Single track as in (a), opposite runners start simultaneously as in (b), tokens exchanged where the runners pass each other.

Or—

There-and-back track as in (b), tokens exchanged where the runners meet.

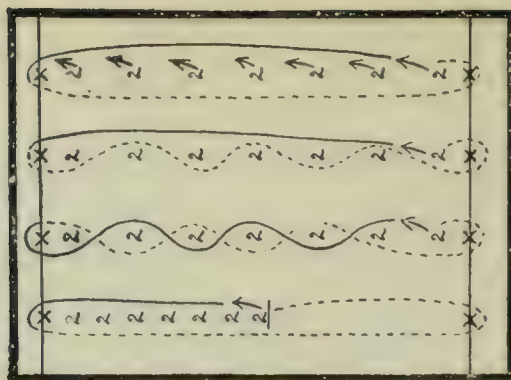


FIG. 153

Tracks for heat and relay racing where the teams occupy the centre of the racing track and turning points are clearly marked in front of and behind the files. Types shown are "Round the File" and "In and Out" tracks. "Over and Under", "Over the Legs", Stick jumping, etc., are other variations.

A competition—Ball passing (Association or Rugby football) versus a running or dribbling relay. Where space permits distances may be increased and a cricket ball used. The direction of the passing and of the running may be reversed.

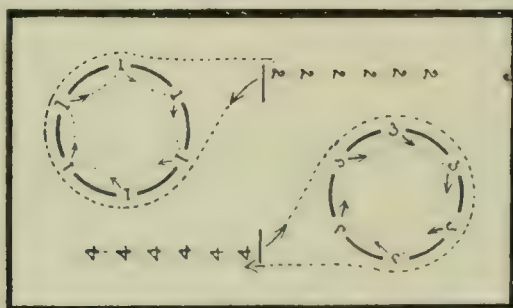


FIG. 154

Showing progression in introducing activities into the racing track, depending upon the ability and previous experience of the teams.

Teams in Files	Touch down, bounce ball, pass hoop overhead, simple jump, spiral round object, etc., at Turn.
or Halt-files	Transfer beanbags, vim tins, or skittles more difficult as regards balance, at Turning point.
behind the	Bounce balls in circle or circles in the Track and at the Turn, transfer objects, 'Fetch and Carry' etc.
Starting Line	Broad, high, oblique, crouch jumps, stepping stones, somersaults, over and under ropes, etc.
Racing Track	Walk, hop, run along Bench top, crouch jump along top on from side to side, astride jump off on etc.
in front	Obstacle Course round, over, under apparatus etc. according to ability and experience.

FIG. 155

Hints to Leaders

(i) See that the starting lines and turning points are clearly marked. Runners must not swing round the last man in the team. Those awaiting their turn should maintain an orderly formation.

(ii) Stand in a position from which the race can be fairly judged.

(iii) See that the teams are equal in numbers. Where unequal, it is preferable for the team (teams) which is (are) short to nominate one of the members to run a second time, rather than for excessive numbers in other teams to stand out. This method is unfair if the team itself forms part of the course.

(iv) Where the numbers are large and the space admits of it, teams should be subdivided.

(v) Take necessary precautions against charging into walls or other obstacles.

(vi) Take all or the vigorous part of a race against a slope where the ground is not level.

4. Miscellaneous Games

A large number of games different in type from those previously mentioned may be introduced. Their inclusion in a programme should be decided by the suitability of the exercise provided, the number that can be engaged, and the interest that is likely to be aroused. For the description of the Games, see Appendix I.

Examples :—

One hand Tug.

Line Tug.

Pulling Contest (Poison).

Four cornered Tug.

Balance Wrestle.

Pushing contests in pairs.

Indian Wrestle.

Cock Fighting.

Boat Race in pairs.

Arms Length touch.

Wrist Wrestle, etc.

3. THE NATIONAL TEAM GAMES

The type of coaching now being considered is that which is possible in a gymnasium, playground, or small space out of doors.

The class may be arranged in small groups or taken as a whole according to the practice, and the space and equipment available. Coaching should be supplemented by suitable games and competitions. Many useful and interesting exercises may be included in the gymnastic table or arranged as part of the games programme, to develop spring, kicking, heading, bowling and other actions associated with the national games. Endurance running, running with short bursts of sprinting, and skipping exercises should be included.

The amount of training that can be given in tactics, positional play and combined movements will depend on the space available.

Association Football

(1) *Kicking and Passing.*—Dribbling and short light kicking (free). Passing practice in pairs when stationary and moving. Relay races. Kicking Dodge Ball, Fig. 156. Tower Ball and kicking at a target, Fig. 157.

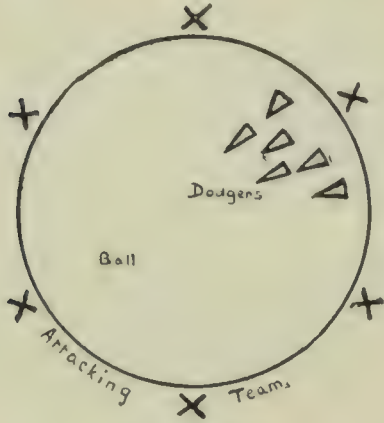


FIG. 156

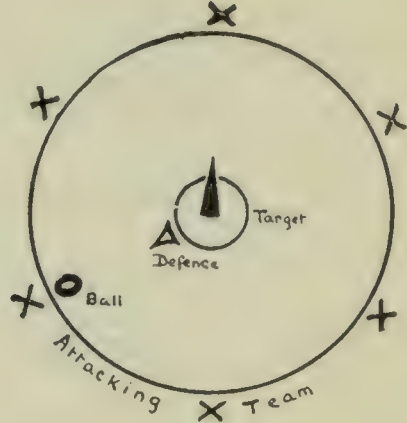


FIG. 157

(2) *Trapping.*—Players in twos. Free practice in couples, one player throwing or kicking a ball for the other to trap ; later, increase the height and distance of the throw ; trap and start dribble ; trapping balls thrown over a rope or beam. For formations for Trapping practices, see Figs. 154, 155 and 158.

(3) *Dribbling.*—Free dribbling practice using the inside and outside border of the foot ; dribbling round obstacles. Relay races. Player v. partner.

Practice in pairs.—Run and Pass, Dribble and Pass, Dribble, Trap and Pass, according to the purpose of the practice.

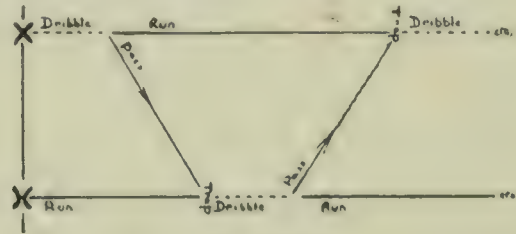


FIG. 158

Various tracks for dribbling and kicking practices or competitions.

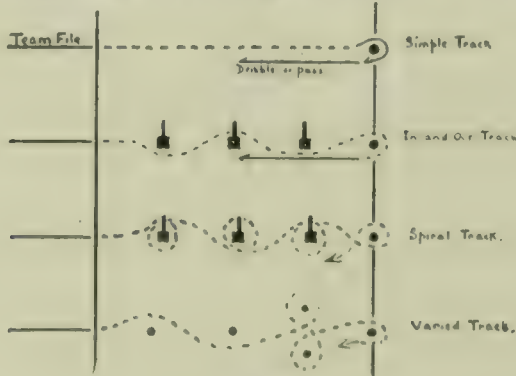


FIG. 159

Diagonal Courier for practice in running and passing, trapping, dribbling and passing, etc. Later, competitive.

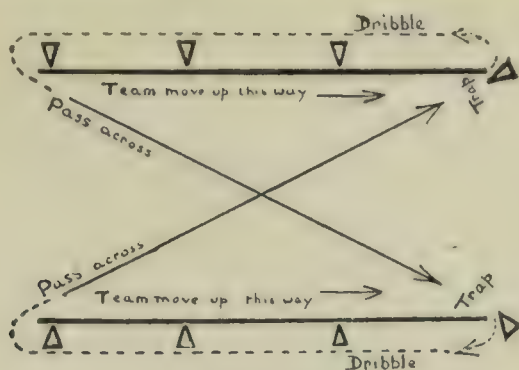


FIG. 160

For other formations for Dribbling practices, see Figs. 153 and 161.

(4) *Tackling*.—Method of tackling an opponent—slowly in couples. Competitions in twos and threes.

Player versus partner. Dodging, swerving, side-stepping, etc.

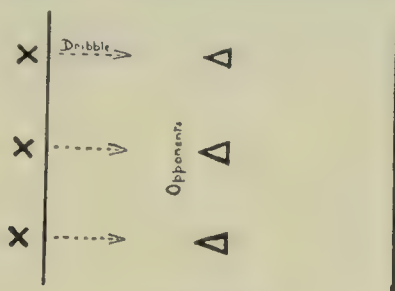


FIG. 161

(5) *Heading*.—Players in twos. Free practice at first to encourage the right type of movement, the ball being lightly thrown from one player to the other ; increase the distance and height of the throw after practice. Allow the players to move about the room. Run and jump to head a ball ; “ keep the ball up ”, the hands and feet assisting to keep the ball off the floor ; heading a ball in a given direction, over, at, or under a beam ; heading a ball thrown from various directions at a wall or marked space ; heading competitions and relays.

For formations for Heading practices, see Figs. 141 (b) and (c), 144 and 145.

Rugby Football

(1) *Passing and catching a Rugby Ball*.—Mass work in passing movements without a ball, then with a ball. Passing practice (various types) around the gymnasium, players stationary, then moving. Passing at a mark on a wall or at an object to get direction. Fielding a dropping ball. Relay races, picking up a ball. Running, picking up a ball and passing to a partner or at a mark. Dodging obstacles while passing. Passing competitions. For formations see Figs. 141, 144, 145, 154 and 155.

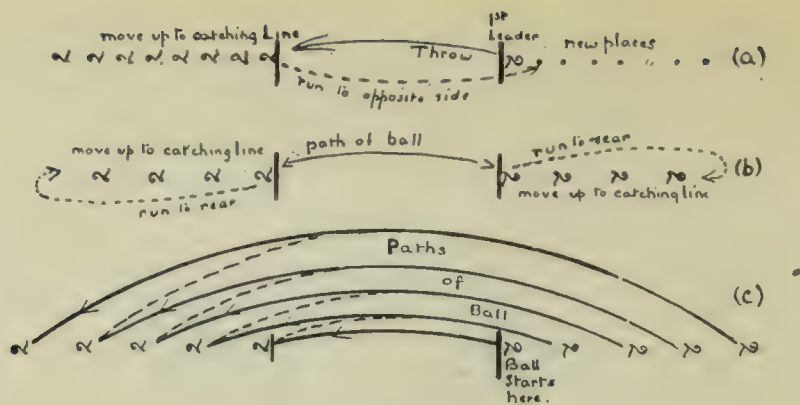


FIG. 162

Shuttle relay, giving practice in throwing and catching :—

- Team in file, leader a distance in front. Throw to each in turn who run behind leader in new file after returning the ball. Last man in file retains the ball and remains on the original side, becoming the new leader. Proceed until all have been leader in turn. Use large or small ball and throw appropriate distance according to the purpose of the practice.
- Team in halves facing and a distance apart. The ball crosses and re-crosses the dividing space, each person running to the rear of his line after throwing the ball across. Ball and distance decided by the practice.
- Team in halves facing and a distance apart. The ball crosses and re-crosses between the lines, each person crouching or stepping sideways after throwing the ball across, so that the distance gradually increases. To repeat the relay, the last persons in each half go to the front, the others move back a place.

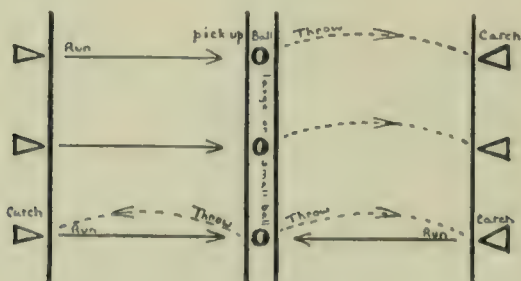


FIG. 163

In couples. Run, pick up ball, throw to partner. Large or small ball according to purpose of practice.



FIG. 163A

In couples. Field a ball rolled by partner and return it immediately.

(2) *Dribbling and Light Kicking*.—Dribbling ; dribbling round obstacles. The hold of the ball for kicking. Position on the foot.

(3) *Tackling and evading a Tackle*.—Tackling a dummy. Tackling a slowly moving player. Side step, swerve, hand off.

(4) *Scrummaging*.—The accepted formations (with a few players at first) ; body positions in the scrum. Hooking and heeling ; breaking-up and wheeling. Practice in forming a scrum quickly.



FIG. 164

(5) *Line Out*.—Getting possession ; breaking away ; the backward pass.

Cricket

(1) *Fielding*.—Using small rubber ball. Stopping a ball ; picking up and throwing a ball rolled, later, thrown by partner. Competitive passing in lines and circles. Aiming at a target. Fielding from the bat. Fielding games.

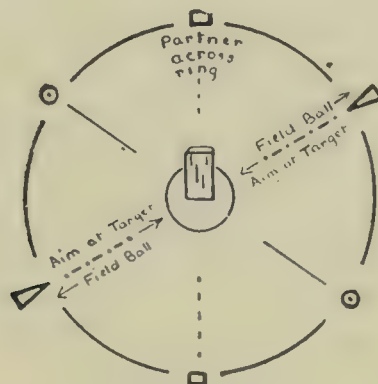


FIG. 165

Partners on opposite sides of a circle, aiming at a floor target or upright target, one aiming, the other fielding. Later run round while taking aim.

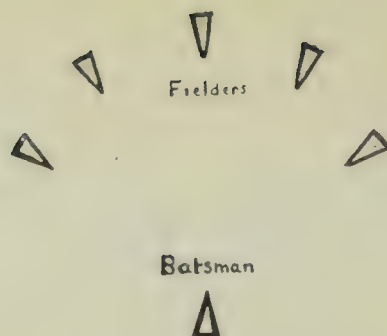


FIG. 166

Fielding from the hand and later from the bat. One batsman, 5 or 6 balls, 5 or 6 fielders. Later, throw in to wicket-keeper.

(2) *Bowling*.—Mass work without a ball. Later, outside, bowling in pairs for length and accuracy. Competitions.

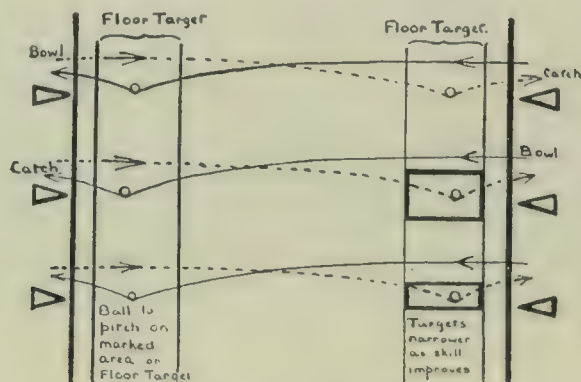


FIG. 167

Bowling in pairs for length and accuracy, distances and floor targets gradually approaching correct cricket measurements. Practise in groups of 4 or 6, 3 at each end where there are no boundary walls, 1 bowler and 1 or 2 fielders, changing in rotation after an agreed number of balls each.

For Batting practice arrange in groups of 6, 3 at each end, a batsman, wicket-keeper and fielder, and a bowler and 2 fielders, changing places in rotation after an agreed number of balls and according to the direction of the bowling.

(3) *Batting*.—Stance and the position at the wicket. The various strokes. Running between the wickets. (See Fig. 167.)

II. ATHLETICS

Athletics always makes a strong appeal to youths in that it is objective in character and provides an opportunity of measuring personal effort and ability. Indeed, the very nature of athletic contests tends to emphasise individual responsibility, cultivates self-reliance and develops a sense of duty in regard to personal fitness. Moreover, practice is not dependent on the collection of a comparatively large number of athletes to make up



FIG. 168

a team as in games, as many forms can and should be carried out against standard tests in time, height or distance where the presence of other contestants is not essential; and such tests are in themselves interesting and satisfying. On the other hand, by organising *group* athletics individual effort is definitely related to team results and the co-operative spirit is fostered.

An important attraction for those attending classes in recreational gymnastics is that much of the training for the events can be done indoors or on an open space near the gymnasium. The successful practice of athletics demands efficiency of the breathing and circulatory systems. It is important, therefore, that the training should be graduated and that competitions should not be introduced until a reasonably good standard of performance is attained as a result of systematic coaching. Interest in athletics will rarely be sustained unless the leader emphasises the necessity for good style. Although much depends on physique, any class showing intelligence, adaptability and persistence can acquire the fundamentals of technique. Style which, in the main, is a matter of establishing the correct muscular co-ordinations, largely accounts for the difference seen in the efforts of good and indifferent performers.

Specialised preparation for particular athletic events should not be considered until a course of general training has produced a reasonable degree of all-round fitness.

1. RUNNING

General Considerations in regard to Running

Good balance of the body and free, easy movement in which arms and legs work in harmony, are characteristic of good running. The legs swing easily from the hips with the maximum length of stride that is consistent

with balance and ease of movement. Overstriding and understriding are equally faulty and induce early fatigue. The stride is directly forward, landing being made squarely on the ball of the foot. The arms are held loosely, except in sprinting, and move forward and backward or slightly across the body to maintain easy balance. The body is inclined forward, the inclination being greater in sprinting than in distance running.

Sprinting

A marked forward lean of the body from the ankle is cultivated in sprinting in order to produce maximum speed. While a smooth style is still essential, the movement of the arms is more vigorous than that adopted when running over long distances, and they are usually carried higher. Some runners allow the arms to move across the chest whereas others prefer a more definite forward and backward swing. In each case they should be held fairly close to the body and not be used in any way which would tend to waste energy or disturb correct balance. Common faults are a high lift of the foot behind the body, excessive raising of the knees in front combined with an upright body, and a bouncing rather than a springy stride.



FIG. 169A



FIG. 169B



FIG. 169C



FIG. 169D

The crouch start is adopted. Assuming that the forward leg is the left, the starting position is taken as follows:—

Place the left foot about 4 inches to 6 inches behind the starting line and kneel down on the right knee, so that the latter almost touches and is in line with the ball of the left foot. At the same time, keeping the right foot perpendicular to the ground, make a mark with the fore part

of that foot to get the position for the back hole. Dig the holes from the front deep enough to enable strong backward pressure to be exerted without danger of slipping when making the start. Place the hands on the ground on each side of the forward foot with the thumb and index finger of each hand resting on the starting line, the distance between the hands being equal to the width of the body (Fig. 169).

The position described is taken on the signal "Get to your marks". On the command, "Set", raise the right knee a few inches slowly from the ground until the weight rests chiefly on the hands and left leg. The trunk is now approximately horizontal and the eyes are directed towards the ground at a point a few feet in front of the starting line. The whole position is one of readiness.

On the signal to start, a powerful drive from the rear foot accompanied by a vigorous use of the arms assists the runner to get the quick start that is necessary. The rise from the crouch position is gradual and is accompanied by a lengthening of the stride which reaches its normal sprinting length at about 20 yards from the starting line. Correct running style is maintained to a point well beyond the finishing line; there is no checking of speed on reaching the tape. Throwing the head backward and the arms upward are faults which cause a loss of speed.

Training

All exercises are useful which improve the respiratory efficiency and muscular condition of the body and increase the flexibility of the joints.



FIG. 170A

The early training should be simple, and racing avoided at this stage. During running training the balance of the body and the leg action should be closely watched.

Examples of activities :—

1. Run on the spot at varying speeds.
2. Stand with arms forward leaning at an angle of 75° towards a support (wall or partner). Run on spot with knee raising and stretching of rear leg.
3. (Lying on the back with knees raised.) Cycling.
4. Skipping exercises.
5. Shoulder loosening exercises.

6. Leg swinging, high kicking and similar exercises for joint flexibility.



FIG. 170B

7. Steady running over short distances to cultivate an easy, correct style with good balance and striding. Rest or walk during the intervals. Gradually increase the distances to be run.
8. Steady running combined with sprinting, e.g.—
 - (i) Run on the spot, run for a short distance with rapid steps, run steadily for a few strides ; and repeat.
 - (ii) Sprint for 25 yards, ease up in the next 25 yards. Repeat, doing sprint, easy run, sprint, easy run.
9. Practise the crouch start and the vigorous spring out of the holes ; practise running through the tape at the finish.

Distance Running

Leaders should clearly realise the difference between running and racing. For the untrained, races may be decidedly harmful. Beginners whose only form of training is received during the weekly gymnastic lesson should not be allowed to take part in competitive events of a quarter of a mile and upwards until they are adequately prepared. On the other hand, easy running interspersed with rests or walking, is definitely useful, and, if suitably graded, will sustain interest without overtaxing the untrained. It is essential, therefore, that the early work should be devoted to training which will develop the necessary style and stamina.

For middle distance racing the forward inclination of the body is less marked and the stride is springy but not bounding. The arms are carried lower and are swung loosely forward and backward with little active movement. The hands do not pass behind the line of the hips. A slight reaching forward of the foot just before it is about to land adds a few inches to the stride, but this should not be adopted where it increases the effort of running. Good balance is assisted if the eyes are directed at a point in the track about 10–12 yards ahead.

Training

Movements of a general character similar to those used for training in sprinting are indicated in the first instance. When once a reasonable degree of physical fitness has been achieved, the aim should be to produce

a good style and accustom the class to running over moderate distances. The main points to be observed are (i) the pace should be easy at first, (ii) the distances to be run should be built up, progressively, from about 200 yards, (iii) walking should be introduced between spells of running, (iv) short sprints should form part of the programme, (v) exercises for general training should still be continued.

Relay Races

In relay races over short distances it is important that the baton should be passed with the minimum of delay from one runner to the next. To make this possible the waiting runner receives the stick when in his stride—for which purpose racing rules allow a distance of 20 yards, 10 yards on each side of the starting line. The transfer takes place in a prearranged manner with as little alteration as possible in the running style of either man.

Two methods of exchanging the baton are :—

- (i) A (the first runner) holding the stick in his left hand *puts* it into the right hand of B (the waiting runner) who immediately transfers it to his left. The remaining exchanges are done in the same way, i.e., by the approaching runner to the right hand of the waiting runner who immediately transfers the stick to his left hand. (Fig. 171.)
- (ii) A holding the stick in his right hand puts it into B's left. B holding it in his left hand throughout puts it into C's right, and so on.

Considerable practice is necessary in passing the baton if good times are to be registered.

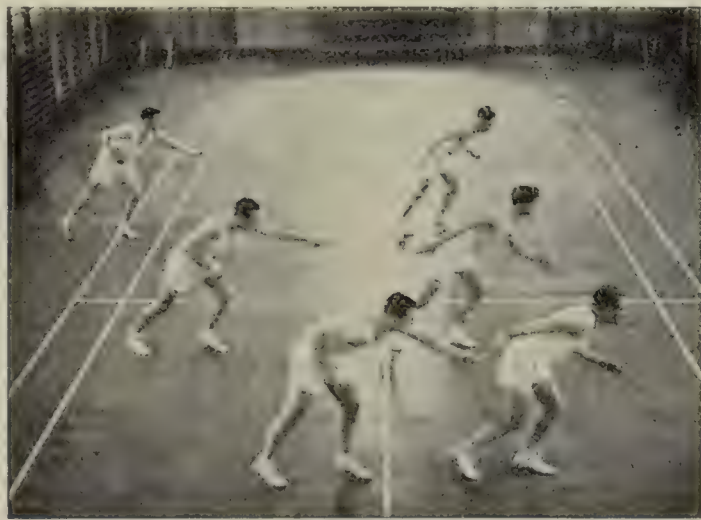


FIG. 171

Cross-Country Running

The suggestions previously made regarding the importance of training for distance events apply with equal force to cross-country running. It cannot be too strongly emphasised that youths and men, without running experience or training, should not be taken over long stretches of country for an annual cross-country run or paper chase. One or two "runs" before the event cannot be regarded as giving a suitable preparation, nor can the claim that comparatively few runners drop out exempt the organisers from blame.

Many Leaders will probably decide to postpone this type of running until their classes have experienced some of the training given for the middle distances.

Early cross-country work should be non-competitive and should consist of short runs, interspersed with walking, over comparatively easy distances. At this stage the step should be little more than a steady trot,



FIG. 172A



FIG. 172B



FIG. 172C



FIG. 172D



FIG. 172E

no attempt being made to encourage the longer stride required in competitions. Good body balance, however, must always be considered. It should be possible for a run of from one to two miles arranged in this way to be accomplished without undue fatigue. Progressive training along the lines suggested will in time enable the Leader to extend the course and increase the amount of running done. Ordinary gymnasium costume with the addition of a sweater should be worn.

2. HURDLING

Hurdling is a branch of athletics in which increased attention is now being given to the cultivation of good style. It should make a strong appeal to recreational classes in that much of the fundamental training may be done in the gymnasium.

The correct method is to stride over the hurdle and spend as short a time as possible in the air, always taking off from the same foot and using the same number of strides between the flights. The old method of clearing the obstacle by means of a small high jump is wasteful of effort and causes undue checking of momentum. Suppleness of body, particularly of the hip joint, and speed are valuable assets.

Standard Distances for Races

1. 120 yards.

Height of hurdle 3 feet 6 inches, an approach of 15 yards ; 10 flights of hurdles with 10 yards between each, i.e. 90 yards in all ; a finishing run of 15 yards.

Adults usually take three strides between the flights and clear the hurdle on the fourth stride.

2. 220 yards. (Seldom used in competition.)

Height of hurdle 2 feet 6 inches ; an approach of 20 yards ; 10 flights with 20 yards between each, i.e. 180 yards in all ; a finishing run of 20 yards.

Seven strides are usually taken between the flights.

3. 440 yards.

Height of hurdle 3 feet ; an approach of $49\frac{1}{4}$ yards ; 10 flights with $38\frac{1}{4}$ yards between each, i.e. $344\frac{1}{4}$ yards in all ; a finishing run of $46\frac{1}{2}$ yards.

The number of strides taken between the hurdles varies.

The conditions governing races which may be arranged for the recreational classes will depend upon the age and ability of the members. For younger boys the following is regarded as suitable :—

4. 75 yards.

Height of hurdle :—2 feet 6 inches ; an approach of 15 yards, seven flights of hurdles with $7\frac{1}{2}$ yards between each, i.e. a total of 45 yards ; a finishing run of 15 yards.

Three strides are usually taken between the flights, the hurdle being cleared on the fourth stride. Under exceptional circumstances where the standard adult distance between the flights (10 yards) is maintained, five strides may be adopted.

Leaders are reminded, however, that continuous racing over the whole distance is unlikely to sustain interest or produce a good style. The early training of beginners should be concerned with form, and not more than two flights of hurdles need be used.

Striding the Hurdle

The first movement is to lift the knee of the leading leg as the spring is about to be made. The leading leg is then nearly straightened and skims the hurdle without any sideways movement. As soon as the thigh clears the obstacle the leading leg is brought down quickly along the direct line of advance. The body is bent well forward in crossing the hurdle, the chin being kept in front of the knee; the eyes are fixed on the rail of the next hurdle. The shoulders are held squarely to the front, and there is no sideways bend of the body towards the rear knee as it comes through. The movement of the rear leg is perhaps the most difficult to carry out correctly. It is allowed to trail until the leading leg has cleared the top of the hurdle when it is lifted sideways with the knee bent to a right angle, to bring the thigh parallel to the ground and at right angles to the trunk.

The forward inclination of the body helps the rear leg to clear the rail. Once the body is over, an effort is made to get the rear foot quickly forward for the next stride. The knee-lift, however, is maintained to prevent the foot striking the ground too soon and reducing the length of the stride.

The leading arm (i.e. the left if the right leg leads) is stretched well forward with the palm down to balance the body, keep the weight to the front and speed up the landing. The other arm is held fairly close to the hip ready to come forward vigorously with the back leg. On landing the sprinting body-angle is resumed.

The take-off mark for juniors is usually about five feet from the hurdle.

The Approach

The sprinting start is used, but the body rises sooner to the sprinting angle. Every effort is made to develop speed on approaching the first hurdle, and to run up without checking the stride. The number of strides to be taken is not important in the case of juniors, but where an odd number of strides is taken, the jumping foot is to the rear in the crouch start and takes the first step.

Training for Hurdling

Sufficient practice in preparatory exercises is necessary before the full hurdling movement is introduced. Such exercises are used to increase the range of movement in the hip joint, improve the tone of the abdominal muscles and cultivate spring; many similar exercises may be devised. Single leg movements are performed by each leg in turn. Marks may be placed on the ground to assist beginners to find the correct points for the take-off and landing and to develop good striding between the hurdles. A low hurdle is advised in the early stages of the training.

1. (Stand on one leg) Leg swinging forward and backward.
2. (Stand on one leg) Leg swinging sideways.

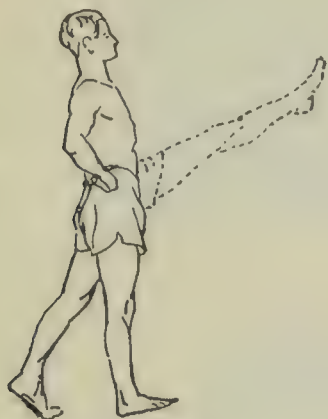


FIG. 173A



FIG. 173B

Note.—The ordinary swinging movements may be varied, e.g. take a low swing and a high kick alternately in a rhythmic series (1 and 2 and), or swing for five counts gradually getting higher.

3. (Stand on one leg) High Knee lifting. Hug the knee.



FIG. 174



FIG. 175

4. (Stand on one leg, bend the other knee and grasp the leg just below it). (i) Rhythmic knee raising sideways. (ii) Leg circling high forward. Later, add a stride forward.

5. (Lying on the back with Arms sideways [or forward]) Rhythmic leg swing upward to kick the opposite hand. Fig. 176.

6. (Lying on the back, feet wide astride) Trunk raising to touch foot with opposite hand. Fig. 177.



FIG. 176



FIG. 177

7. (Standing with one foot raised forward and resting on apparatus)

(i) Rhythmic Trunk pressing downward to raised leg with opposite hand moving forward. Fig. 178. (ii) Later, Rhythmic Arm swing (as in sprinting) for 3 counts followed by Trunk bending down on every 4th count (swing ! swing ! swing ! bend !).



FIG. 178

8. (i) Three walking steps and swing the leg high on the fourth count.

(ii) Later with rhythmic arm swing and Trunk bending downward as in 7 (ii) (1-4).

(iii) Running with a bound every 4th count. Later, add Trunk bend downward and then swing as in 7 (ii).

(iv) "Hurdle Walk." Swing the leading leg forward and bring the foot down as in hurdling (Swing ! Down !), immediately lift the trailing leg over an imaginary hurdle and stride forward with it (Lift ! Down !). Later, add the arm movements, and later still, add three walking steps (with the arm movements).

The sequence will be :—Step ! Step ! Step ! Swing ! Down ! Lift ! Down !, or, using the numbers 1 ! 2 ! 3 ! instead of the word " Step ", the " Down " of the trailing leg synchronises with the count 1 ! when the sequence is repeated.

9. Leg swinging forward and step over a hurdle (slowly at first) hands assisting. Add three walking steps (Hurdle a little lower than the height of the leg).

10. (Standing at the side of the hurdle, one foot forward) Lifting trailing leg over. Fig. 179.



FIG. 179

11. Sit in the hurdling position (one leg stretched forward ; the other stretched sideways at right angles, and bent to a right angle at the knee).



FIG. 180

(i) Rhythmic Trunk pressing downward to forward leg with opposite hand moving forward. Fig. 180.

(ii) Touching rear knee with elbow.

12. Hurdling practice with one hurdle ; later, two hurdles.

13. Body " dip " can be practised by attempting to stride a hurdle without touching a towel suspended at a suitable height above it.



FIG. 181



FIG. 182

3. HIGH JUMP

High jumping as an athletic exercise is likely to make a strong appeal to recreational classes. Good use may be made of the gymnasium for the practice of exercises which cultivate style and develop spring, joint flexibility and muscular power. Little equipment is needed for beginners, but suitable footwear and a soft landing place are necessary when the jumping stands are used. Many of the preparatory movements may be done in class or group formations. When practising for style the bar should be placed at a height which can be comfortably cleared. Prolonged jumping causes a rapid deterioration in style and should be avoided.

Competitive jumping should only be taken under suitable conditions, and, usually, out-of-doors. The minimum requirements are a firm take-off, a landing pit filled with sand, and spiked shoes.

Although the tall strong individual with long legs and a good spring appears to succeed in competitions, high jumping can provide fun and useful exercise for all members of a class.

General Requirements

Since a good jump is one where the bar is cleared at least at the height of the shoulders, it follows that styles in which the trunk crosses the bar in a more or less horizontal position offer considerable advantages.

Ability to swing the leading leg high and vigorously from the hip and to co-ordinate this movement with a powerful spring from the take-off leg are essential in all styles. The timing of the strong up-swing of the take-off leg and the control of the body during the flight are equally important. Great variations are seen in the methods adopted by jumpers in getting the body over the bar.

A fast pace is not required in the run-up, as a swift approach prevents that control of the body at the moment of taking off which alone can produce a powerful upward lift. Although some expert jumpers approach the bar at a fair speed, the run of the majority consists of not more than a few springy steps with some acceleration of pace between the last check mark and the bar.

The take-off mark of a first class jumper is rarely more than four feet from the jumping stands and for juniors it should be nearer. Standing on this mark the jumper should just miss the bar in making an upward kick with the leading leg.

THE VARIOUS STYLES OF HIGH JUMPING

The Scissors Style



FIG. 183

The jump is approached at an angle of 45° , the take-off being made from the foot farthest from the bar. A vigorous upward swing from the hip of the leading leg (i.e. the one nearer the bar) is followed by a similar movement of the other leg, landing being made on the non-jumping leg. The arms assist the spring and help the hips to clear the bar. A more or less upright position of the trunk and head is usually kept during the flight, but in a modified style the height to which they must be raised is reduced by allowing the trunk to lean backwards or sideways in going over the bar.

The ordinary scissors jump does not produce the height that is attained when the more modern styles are adopted, but it has the advantage of

being practicable as a class or group activity in cases where jumping pits are not provided. It should not be forgotten, however, that a firm take-off and a suitable place for landing are essential.

The Eastern Cut Off Style



FIG. 184

The Approach.—Any line of approach between 45° and 90° to the bar is regarded as suitable; where the run-up is made at right angles a slight swerve occurs before taking off. The number of steps to be taken and the method of striding towards the bar is a matter of individual preference. It is essential, however, that the steps should be springy, and not speedy, with the effort concentrated on the last stride to give a vigorous upward lift from the most suitable mark in relation to the bar. The importance of striking the exact spot for the take-off is so great, that a jumper cannot afford to vary the run-up when once a satisfactory method of approach has been found. A run-up of 20-30 feet is suitable for juniors. This should be accurately marked to show where changes (if any) in the steps or pace of the individual normally take place. In his approach the jumper watches carefully for his take-off mark and not until this is reached is his attention diverted to the bar itself.

The Take-off.—The jumping foot is placed vigorously down—in some cases it may be termed a stamp—heel first. The weight is then transferred by a rolling movement to the ball of the foot and finally to the toes. A slight bending of the body precedes and prepares for a vigorous upward swing from the hip of the leading leg in conjunction with a quick extension of the jumping leg. Considerable help is at the same time derived from a forward and upward swing of the arms.

The Flight.—(The description assumes that the left is the jumping leg.)—As soon as the high kick has taken the leading leg well over the bar,

the body begins to assume a more horizontal position by inclining away from the bar; at the same time, helped by an inversion of the right (leading) foot, it makes a slight turn to the left but not enough to interfere with the full swing of the take-off leg. Meanwhile the left leg which has been allowed to hang loosely is swung outwards towards the left jumping standard and on being brought through between the leading leg and the bar, helps to complete the turn of the body. The hips and the upper part of the trunk are helped in clearing the bar by a vigorous overhead swing of the arms and straightening of the back. The landing is made facing the take-off on the jumping leg and hands.

The Western Roll



FIG. 185

The Approach.—The run-up is normally about 40 feet (not more than 30 feet for juniors) and is made at an angle of 45° . A right-footed jumper approaches from the right, a left-footed jumper from the left. Individuals often show considerable variations in the style of the approach but in this jump also it is considered advisable to take definite strides in the last few yards. To ensure that this is done, the jumper puts down a check mark, which he strikes with his jumping foot. From this point he takes probably four strides and makes his take-off at the second check mark. The latter is carefully watched by the jumper until he prepares to spring, when the head is lifted towards the bar.

Note.—A foul is committed where the head and shoulders clear the bar before the feet.

The Take-off.—(It is assumed that the left is the jumping leg.) The right leg is swung upward and sideways from the hip and is followed by a swifter movement of the opposite arm upward and over the bar. A strong spring from the take-off leg which is assisted by an upward lift of the right arm towards the bar, is delayed until the leading leg is well on its way towards the level of the bar.

The Flight.—The left leg with the knee bent is sharply lifted and clears the bar close to the right leg. The roll of the body over the bar

is assisted by an inward and downward turn of the right foot and a downward and backward swing of the left arm. Turning the head to the left assists the roll. A piece of cardboard placed in the pit gives the jumper direction for the head turning.

In a simple form of the Western Roll much of the arm movement in the air is dispensed with and the body rolls sideways over the bar in a curled-up manner.

Note.—The styles of expert jumpers show noticeable differences in details but all of them cross the bar with the trunk stretched out more or less parallel to the ground and facing forward. The Western Roll has certain advantages over other styles. It does not include the complicated turn-in-the-air of the Eastern Cut Off, and the horizontal position of the body in clearing the bar ensures a more profitable use of the spring than is possible in the Scissors style. It also allows the take-off to be made nearer the bar.

Training

The general fitness of the body can be promoted in no better way than through the training provided in well-ordered gymnastic lessons. In addition to this general training and before proceeding to acquire the muscular co-ordinations which are involved in the actual jumps, classes need experience of special types of exercises which aim particularly at developing speed, spring, joint flexibility, and good tone in those muscle groups which are of prime importance in jumping.

Examples.—For spring, flexibility and good muscle tone—Rhythmic Leg swinging, Trunk bending downward, Trunk turning, Leg raising and swinging upward when lying on the back, Knee springing, Upward jumping, Hopping over ropes, Standing High Jump over a low rope off one foot, Astride jumping, Skipping and skip jumping, High kicking Competitions, "Double Kicks" (see also under Hurdling).

For Speed—see under sprinting.



FIG. 186A



FIG. 186B



FIG. 187A



FIG. 187B

SPECIAL EXERCISES FOR JUMPING TECHNIQUE

The Scissors Style

The movements are so simple that, after practice of the usual preparatory exercises, a low rope may be used in the first jumping lesson. Classes should be trained to develop a satisfactory approach run and a good leg and arm swing.

The Eastern Cut Off

The turn in the air should not be attempted in jumping practice, although it may be used as an exercise without the use of the stands, until a full and suitably-timed swing with the *take-off leg* has been acquired. Indeed jumping practice may quite conceivably go on for some time before the Leader decides to teach body turn. In all cases early coaching should be concerned with the approach run, take-off and vigorous leg swing. Adequate training in the preparatory exercises is necessary before actual jumping is commenced.

1. Stand on the jumping leg and raise the other forward, spring from the jumping foot and turn away from the raised leg. (See Take-off, p. 176.)

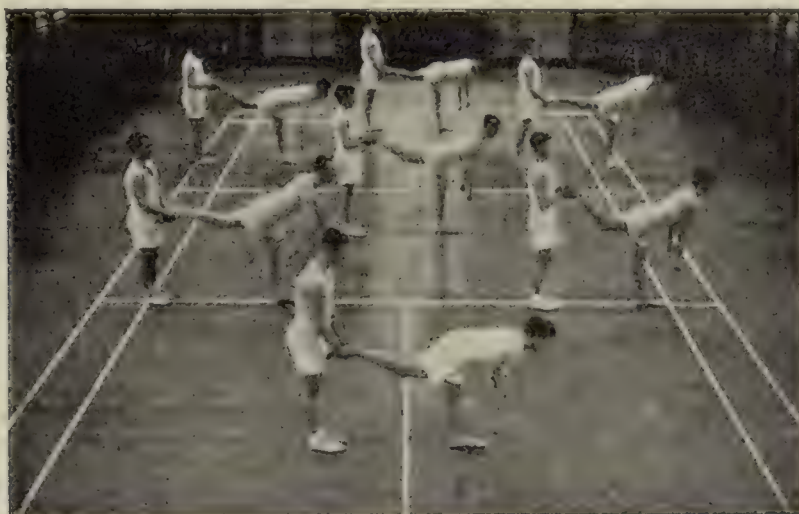


FIG. 188

2. Repeat " 1 " but first take a step forward on the jumping leg, i.e. Step, hop and turn.

These exercises should gradually be developed into the movements of the turn as done in the actual jump, e.g. a partner may be allowed to assist the jumper to get a high spring before making the turn, a jump may be substituted for the step forward; free jumping over an imaginary bar may be employed and the arm movements introduced.

3. Repeat " 2 " lifting the jumping leg to touch the raised leg on the turn.

4. (Sitting on the floor with the feet wide astride and the non-jumping leg slightly raised) Swing the jumping leg under the other and turn to face the floor.



FIG. 189

5. (Sitting on the floor with feet wide astride and hands resting on the floor by the hip of the jumping leg) Quickly lift the hips turning towards the hands.

6. High jump over a bar.

The Western Roll

Practise first the strong high swing of the leading leg and the spring from the take-off foot.

Hopping over a low rope from a stationary position strengthens the spring, and leg swinging, first from the take-off mark and later after approaching the bar at an angle of 45° , cultivates a strong up lift of the leading leg. Free jumping in which the take-off leg is swung up to touch the leading leg is valuable and may be done with a partner standing at the side of the jumper to assist. The delayed action of the jumping leg should be emphasised here.

The turn of the body and the arm movements should be introduced in the next stage. A considerable period must elapse before the refinements of the horizontal " lie out " position can be incorporated in the jump.

Special points for the Leader to notice when coaching jumping.

1. The speed and style of the approach run.
2. The distance from the bar of the take-off and the landing.
3. The foot roll of the jumping leg when taking off.
4. The straight leg swing and the timing of the swing of the two legs.
5. The timing of the body movements.
- 6 The correct use of the arms.

4. LONG JUMP



FIG. 190B



FIG. 190A

Training in the gymnasium for the long jump should include the practice of tables for general fitness, and special exercises for joint flexibility, spring, and the improvement of tone in the "jumping" muscles, including those of the abdomen. Indoor conditions invariably limit the training in the technique of jumping to the requirements of the take-off and the final part of the approach run. Standing jumps, however, are usually possible and provide training for the knee-lift. For outdoor work a pit of suitable length filled with sand, a prepared strip for the approach and a take-off board are necessary. Running shoes with spikes are desirable.

The Approach

The run-up enables the jumper to approach the take-off board at considerable speed and strike it with his jumping foot. Those whose success in jumping appears to be decided by the speed they develop in their approach invariably take a long run, but others for whom power of spring is the chief asset regard a run-up of about 30 yards as sufficient. The latter distance will probably be found to suit juniors and beginners and ensures good speed at the take-off without causing excessive fatigue. Successful jumpers endeavour to keep a consistent length of run and method of striding. The correct approach is smooth and unbroken. From a slow start, beginning with walking steps, there is a steady increase in speed. The jumper strikes a check mark with the take-off foot about

8-10 yards from the board, and from this point completes the run at a fast pace. The last two strides are somewhat shortened to ensure that the body is controlled and is kept at the sprinting angle of 75° when the spring is made. The approach run, which always starts with the same foot, largely determines the success or otherwise of the jump.

The Take-Off

Strength is given to the spring by making the last two strides of the run-up definite stamping movements. A down swing of the opposite arm occurring as the *heel* of the take-off foot is put down firmly just behind the board, assists foot grip. A rolling movement now enables the whole of the foot to contribute to the powerful spring that is required. A preparatory crouch in the last stride precedes a vigorous straightening of the whole body, including the take-off leg, and the jumper leaves the board at the sprinting angle.

A high vigorous raising of the free knee and a powerful forward-upward swing of the arms assist in giving height to the jump.

The Flight

The body leaves the board at an angle of 45° . The jumping leg trails until maximum height is reached when it is brought up with a jerk. Both knees are now close to the chest.

An alternative method by which striding movements or kicks are introduced during the flight is more suited to the expert than the beginner.

The Landing

At the moment the body begins to fall, the legs are stretched forward and the arms are swung forward and downward. As soon as the feet touch the ground, the knees are bent, the trunk falls forward towards the thighs, and the arms are swung forward.

Training

Reference has already been made to the necessity of giving recreational classes in the first instance a good all-round gymnastic training supplemented by special exercises designed to promote the suppleness and strength needed by jumpers. Such work should form the basis of several interesting introductory lessons. When actual jumping practice is started, the features to be stressed are the approach, and a vigorous take-off at the correct body angle. Attempts to coach beginners in the more difficult parts of jumping technique are not likely to be successful.

Examples of Special Exercises and Practices

1. Sprinting. For the cultivation of speed and ability to stride evenly. Irregular striding makes the adoption of a definite length of run-up impossible.
2. (i) Hopping on one leg. (ii) Three consecutive long hops.
3. High skip jumping with occasional high knee lifting.
4. Step forward and spring with high knee lifting. Later, emphasise the forward-upward swing of the arms.
5. No. 4 but with a step on to the take-off board.
6. Standing high jump.

7. Rhythmic Leg swinging, Trunk bending downward, Leg raising when lying on the back, and similar exercises.

8. Standing long jump.

9. Take-off practice. Note in particular the body angle. The body weight should be forward as in sprinting and not upright.

10. The Approach. Run up without checking the stride.

11. The Long jump. Note:—Speed, take-off, body balance and use of arms in springing, height of jump, and landing.

5. STANDING LONG JUMP



FIG. 191B



FIG. 191A

The standing long jump is a valuable exercise and requires little apparatus or space for its practice. In certain respects it resembles the Running Long Jump and may be regarded as a useful preparation for it. In both instances a powerful lift of the body and good use of the arms are required at the take-off, and during the flight much of the same body movement is cultivated.

When the event is taken in the gymnasium a landing mat should be used to avoid the risk of bruising the feet, and, on a slippery floor, resin or a similar substance should be sprinkled at the take-off to give a firm foot grip. Out-of-doors a soft landing place is an essential provision; spiked shoes should be worn when jumping on grass.

Rules for competitions state that the feet of the jumper shall leave the ground only once in making an attempt. Rocking forward and backward on the toes and heels is permitted so long as neither foot is lifted clear of, or slides along, the ground. A preparatory hop, therefore, is not allowed. The jump is measured from the take-off to the nearest spot touched by the jumper.

Stance

The jumper toes the line with the feet slightly apart to give steadiness, the inner borders parallel and the whole foot in contact with the ground. The body is loosely poised. The arms are raised above the head before the movements leading up to the take-off are made.

The Take-off

The arms are swung loosely downward and backward and the trunk is inclined forward, bringing the body weight rather more on the fore part of the foot. A deep breath is taken during the movement and the knees are bent. As a rule the take-off follows without a pause.

The arms are now swung vigorously forward and upward again, the body is straightened and inclined well forward. A forward, rolling movement enables the whole of the foot to assist the spring. The toes, which leave the board last, give the final push off.

The Flight

The head and shoulders are lifted as the body leaves the board, and the thighs are stretched backward. After the body reaches its maximum height, the arms are swung forward downward and backward and the knees are brought forward by a quick bending at the hip. The knees are stretched forward as the feet approach the ground.

The Landing

On landing the trunk is bent forward, the knees are flexed and the arms are swung forward again to maintain the balance. The feet are slightly apart.

Training

Training should follow the scheme suggested for the Running Long Jump. The standing long jump may be usefully employed in connection with standard tests.



FIG. 192

6. HOP, STEP AND JUMP

This exercise consists of (i) a run-up and take-off (as in Running Long Jump), (ii) a landing on the take-off foot (making the hop), (iii) a bound or stride on to the opposite foot, and (iv) a jump from this foot with a landing on both feet. The movements should follow one another without pause.

When taken indoors a standing start is usually necessary and a landing mat is required.

Much that has been mentioned regarding the technique of the Running Long Jump applies in this case. Vigorous arm movements and good body balance are essential. It is usual to keep the hop and step fairly low. Overstriding in the "step" prevents the control that is necessary to get height, and, therefore, distance in the final jump. When the parts of the jump have been practised separately, and with the first and second, and the second and third parts combined, the complete jump should be attempted. Where difficulty exists in feeling the rhythm of the whole movement, practice of the jump with small springs is recommended.

For a good jump, the hop, step and jump are found to be approximately in the proportion 6 : 4 : 7 feet.

7. STANDING HIGH JUMP

(*Note.*—The same rules with regard to the preliminary foot movements apply as in Standing Long Jump.)

Stance

It is assumed that the jumping leg is the left. The jumper stands with his right side to the bar at about $1\frac{1}{2}$ feet away from it, his feet slightly apart and pointed straight forward. The body is loosely poised, with the whole foot on the ground. On preparing to jump the arms are raised overhead and the head is turned to look at the bar.

The Take-off

The arms are swung loosely downwards and backwards as the trunk is inclined forward to bring the body weight more on the front of the foot. A deep breath is taken during the movement and the knees are bent. This is immediately followed by a vigorous stretching upwards of the whole body as the arms are swung vigorously forward and upwards to a position in front of the head.

The Flight

The body is projected in a vertical direction and the right leg is swung upwards. The left hangs loosely downwards until the right is well over the bar when it is quickly brought up after it. The body leans forward and a scissor jump is completed. (Fig. 183.)

The Landing

The body lands on the right foot, the left foot quickly following, with the arms well overhead.

Notes.—The jump should be well practised at low heights until good style is obtained.

Standing High Jump may also be done with the jumper facing the bar. (Fig. 193.)



FIG. 193

8. SHOT PUTTING

Introduction

This event is likely to attract considerable interest provided it is well coached. As an outdoor activity it has the advantage of requiring only a comparatively small space and little equipment. The 16 lb. shot which is thrown by adults in competition is much too heavy to be used with success by recreational classes whose members are not already athletically trained. Lighter weights give greater satisfaction to beginners and are not likely to produce strain.

Much of the preparatory work may be done in the gymnasium and should be concerned with exercises which develop correct style and may be carried out without the use of weights. Although practice with the standard shot cannot be arranged in the ordinary gymnasium putting may be done with improvised weights or with a special shot which has been designed for use indoors.

Much of the success in shot putting depends on speed of movement and the degree to which the co-ordinations are acquired and practised. It is therefore not an event which need be restricted to persons of powerful physique.

The movements of the put may be divided as follows :—(1) The preliminary stance, (2) The glide across the circle, (3) Delivery, (4) The reverse and follow through.

Requirements

A circle with an interior diameter of 7 feet, a stop-board 4 feet long and 4 inches high placed firmly in the ground along the middle part of the circumference of the front half of the circle.

The put must be made from the shoulder and must not be slung. In delivering the shot the competitor is not permitted to touch the top of the board, the circle, or any part of the ground outside the circle, until the shot has touched the ground. He should then leave by the rear half of the circle. Weight of shot:

For competitions	..	..	Adults 16 lbs.
			Youths 8-12 lbs.
For Beginners	..	..	Adults 4, 6, 8, 10, 12 lbs.
			Youths 4, 6, 8 lbs.



FIG. 194A



FIG. 194B



FIG. 194C



FIG. 194D



FIG. 194E



FIG. 194F

The Preliminary Stance

The putter stands in a sideways-on position in the rear part of the circle with the right foot across the directional line of the put and near the edge of the circle, the left foot about 18 inches away in the direction of the board. A slight bend of the right knee brings much of the body weight on that foot and the right shoulder somewhat lower than the left. The head and shoulders are turned slightly forward. The shot is held in the right hand in the angle between the neck and collar bone, the weight falling chiefly on the base of the index and second fingers which are kept well behind the shot. The little finger is opened a little wider and helps the thumb to steady the weight. The right elbow is bent and points outwards while the left arm is raised in the direction of the put to about shoulder level. It is important that the whole position should be relaxed and not tense.

Crossing the Circle

The glide across the circle must be speedy, close to the ground and in the direction of the put. It is preceded by a small forward movement of the left leg which is then carried backward close to and behind the right leg; at the same time a slight fall of the body towards the board brings the jumper's weight well forward. Just as the balance is about to be lost a forward swing of the left leg accompanied by a powerful push from the right foot takes the performer across the circle. The landing is made with both feet about a yard apart along the directional line of the put, with the right knee slightly bent and the right shoulder back. The right leg strikes the ground just before the left so that in the delivery the body weight can be transferred by a rocking movement from right to left leg. Some expert performers land on both feet and make the drive simultaneously.

The Delivery

The glide is followed without pause by the put in order that the speed developed in moving across the circle may be used to the best advantage.

The delivery is started by a hard drive from the right foot which is swiftly followed by a vigorous extension of the right knee and body, a twist forward of the trunk, and finally by a powerful straightening of the right shoulder, elbow and wrist. The fingers give a final flick to the shot which is projected into the air at an angle of 45° . A downward swing of the left arm gives speed to the delivery.

Correct alignment of these parts and a well-timed co-ordination are essential to good putting. At this stage the eyes watch the shot and the whole body is stretched out in the direction of the throw.

The Reverse

Immediately (but *not* before) the shot is projected a follow-through occurs, thus avoiding any check in the action which would definitely weaken the throw. To enable the performer to do this and still keep within the circle, the legs are quickly reversed so that the outer border of the right foot comes in contact with the board, the right hip coming forward at the same time. The left leg and arm are raised behind to assist balance.

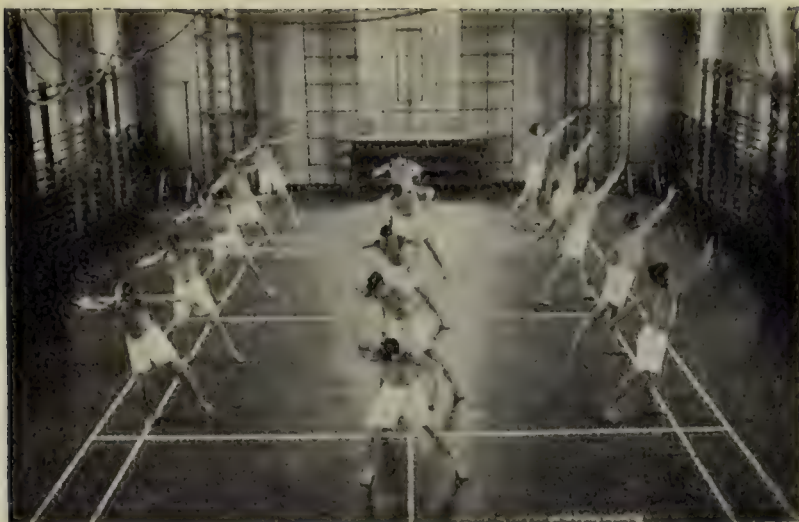


FIG. 195



FIG. 196

Classes should first receive a good general training by means of gymnastics. Special exercises also are needed which employ the type of movement required in putting, to strengthen the muscle groups and keep the body supple. The various parts of the put should next be practised separately, first in class or group formation without using the shot, and later with a light weight. For beginners and juniors a weight of four pounds is sufficient in the early stages of the training.

Examples of suitable exercises and practices :—

1. Pushing games ; medicine ball throwing (see page 140) ; vertical putting ; flicking the weight from one hand to the other, using the fingers only ; punch-ball practice.

2. Gymnastic exercises for training the muscle groups of the trunk and arms, e.g. Rhythmic Trunk turning, bending sideways, downward ; arm bending in the front support position.

3. Jumping exercises to develop spring, e.g. Astride jumping, skip jumping, standing jumps, skipping.

4. Practice for the Put. Points to be noted :—

- (i) The Stance : balance, relaxation.
- (ii) The Glide : along the line of advance—low—speedy.
- (iii) The Delivery : good alignment of body—angle of delivery—follow through.
- (iv) The Reverse : balance—eyes following shot.

This section should be carried through at first without a weight. For the delivery the class may also be allowed to work in pairs, one putting and the other offering resistance.

Special Note for the Leader

(1) The shot be kept immediately over the directional line from start to finish.

(2) A common fault in the delivery is to break away to the left in a curled-up fashion, instead of stretching out completely to the right to support the weight of the shot.

9. OTHER ATHLETIC EVENTS

Several other athletic events may be included in the scheme for recreational classes provided suitable conditions for their practice can be arranged. They include Throwing the Javelin, Throwing the Discus, Throwing the Hammer and the Pole Jump. Equipment for the training can be procured at a reasonable price and in some cases, special patterns of the apparatus designed for use on a hard surface are available.

Schemes similar in their general plan to those recommended for the events previously described should be arranged in these cases also. Gymnastic training should still be regarded as the most useful form of preparation for general fitness of body. Special exercises which cultivate the speed, joint flexibility and muscular tone required for the performance of the particular events are also needed. In acquiring technique considerable help may often be gained through practices which teach the class a part of a movement which may present more than ordinary difficulty for the beginner. (*Vide* High Jump—training exercise No. 1, page 179).

In the early stages the movements which make up the various events should, where possible, all be practised separately and slowly before the complete event is attempted. In throwing events the missile should be made lighter or in some other appropriate manner easier to throw, until the necessary style has been acquired.

III. SWIMMING

Swimming has strong claims for inclusion in any scheme of physical recreation in that it makes a powerful appeal to the normal youth and provides a valuable form of bodily exercise.

To justify the inclusion of swimming as a part of an evening programme of recreation the swimming bath would have to be on the same premises as the gymnasium or only a short distance away.

Where these conditions are favourable the following should be taken into account :—

- (a) If swimming instruction follows another type of exercise, a certain measure of precaution is advisable to ensure that entry to the water is not made when the body is overheated.
- (b) If swimming instruction precedes other exercise, the fact that swimming is a strenuous form of exercise and that it may produce considerable fatigue in certain people must influence the nature of the exercise which follows.

It is generally desirable that swimming should follow rather than precede other exercises. There will, however, be numerous instances where swimming instruction is carried out as a single organised activity in a bath or in conjunction with sea or river bathing. It is hoped that the following notes will prove of value to Leaders under all conditions.

A class will probably consist of non-swimmers, a mixture of non-swimmers and swimmers, or entirely of swimmers. The nature of the instruction should be regulated accordingly, bearing in mind the desirability of developing such a degree of proficiency in the art of swimming and diving, and a knowledge of the methods of saving life as will establish a permanent interest in swimming as a means to physical fitness.

1. ORGANISATION

A well prepared scheme is essential for the maintenance of interest. A good programme should secure a suitable blending of coaching in the strokes with the free movements of competitive activities, and should be so organised that all members of the class are actively employed throughout the lesson.

It is suggested that the swimming period might usefully include the following :—

- (1) Mass and group instruction in the strokes, according to the needs of the class.
- (2) A period for " free " practice with or without a partner.
- (3) Activities which help to maintain the recreative character of the programme, and, incidentally, improve watermanship.

The organisation of the work will be determined by the length of time available. The outline of the lessons given below, which is designed to cover a period in the water of approximately twenty minutes, can be adapted to suit a longer period if desired.

Group work is of considerable value at all times. It is particularly effective when dealing with a class of varying attainments where the Leader is training beginners, and is, in the same lesson, coaching those who are already able to swim.

Where a class as a whole has already taken land drill in the gymnasium it should proceed to the training in the water without further practice. Where this preparatory work has not been done previously, the scheme suggested for the gymnasium should, so far as conditions permit, be followed on the bath side.

Exercises to give confidence.—The early lessons for non-swimmers call for the use of special activities which train the class to move about in the water freely and with confidence.

Examples :—Jumping up and down holding the bath rail, Fig. 197 ; splashing with the hands and feet (holding the rail), Fig. 198 ; see who (or which team) is first to duck the head ; travelling along the rail using the hands, Fig. 199 ; walking in lines with hands joined or on partner's shoulders (" follow my leader ") ; walking races ; swaying the body forward and backward by sculling with cupped hands while standing, Fig. 200.

Buoyancy tests :—Floating position at the rail with or without the support of a partner ; bending down to touch the toes with the body completely relaxed while standing in the water.

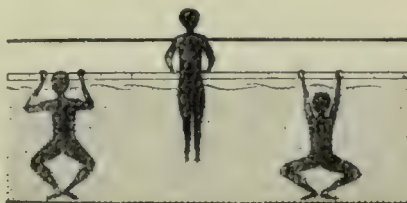


FIG. 197

Jumping up and down holding the bath rail. Try to duck the head.



FIG. 198

Splashing with the feet (holding the rail).



FIG. 199

Travelling along the rail using the hands.

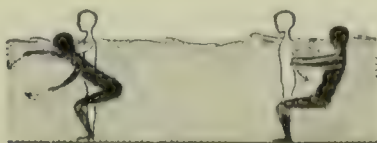


FIG. 200

Swaying the body backward and forward while sculling with the hands.



FIG. 201 (i)

Round the rail and across the bath at the shallow end.

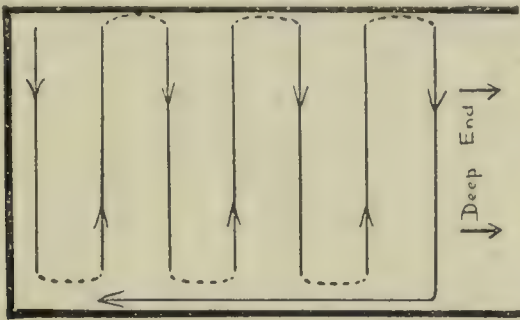


FIG. 201 (ii)

The counter-track crossing and recrossing the width.

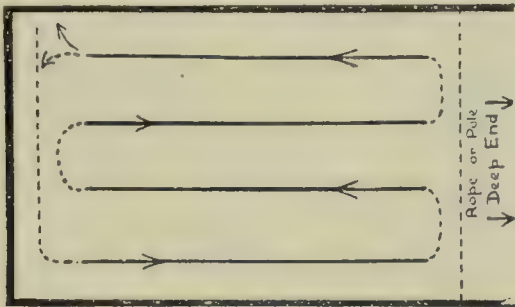


FIG. 201 (iii)

The counter-track up and down the shallow end.

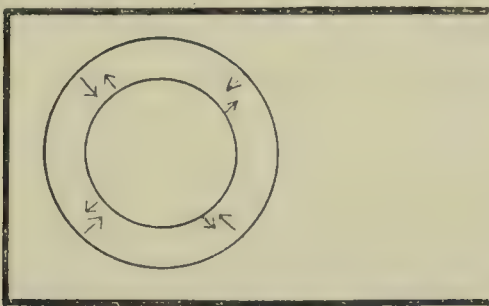


FIG. 201 (iv)

Circular track or double circles changing places.

Application of the land exercises in the water.—The training taken on the land in the stroke movement and in the methods of giving support should be so directed that the work of applying it in the water may be carried out briskly and intelligently. The class should be able to work purposefully in pairs and groups and take up positions in lines, and other formations, without undue loss of time. Long explanations while the class is standing in the water should be quite unnecessary.

THE HOLD ON THE BATH RAIL FOR BREAST STROKE LEG KICK.



FIG. 202 (i)
Land practice.

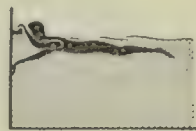


FIG. 202 (ii)
Application in the water.



FIG. 202 (iii)

Hands slightly crossed to prevent the legs being pushed sideways.

SUPPORT POSITION FOR BREAST STROKE LEG KICK.



FIG. 203 (i)
Land practice.



FIG. 203 (ii)
Application in the water.

SUPPORT FOR BACK STROKE LEG KICK.



FIG. 204 (i)
Land Practice.



FIG. 204 (ii)
Application in the water.

Competitions and other activities in the water.—The use of suitable competitions will do much to arouse and maintain interest even in the case of the novice. To compare the number in the various teams who can jump or dive into the bath, who can swim two or three strokes or cross the bath, and to keep records of progress will do much to stimulate the beginner to greater effort.

Special tests, appropriate to the standard reached, may with advantage be used from time to time, and are particularly interesting when organised on a team basis. Competitions may be arranged for those who are already able to swim reasonably well, but coaching for speed contests should on no account be so prominent a feature that the claims of the beginners are ignored. In races, diving competitions and life saving tests care should be taken to limit the number of events for which individuals are allowed to enter and to use tests well within the capacity of the group.

Appropriate activities of a game-like nature help to maintain the cheerful spirit which should persist throughout the swimming period. They may also be used to provide brisk exercise during a period when the teaching of new work has temporarily restricted active movement. The watchful teacher will always be prepared to introduce such features as the need arises.

Examples :—Walking races. Getting in and out of the bath. Tag and ball games.

TRACKS FOR WALKING RACES, JUMPING TESTS, AND SWIMMING THE WIDTH, OR SWIMMING FROM THE SHALLOW END TO A POINT NEARER THE DEEP END.

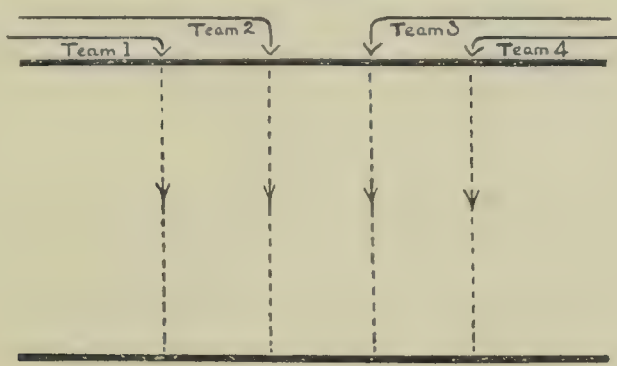


FIG. 205 (i)

Teams lined up to cross the width.

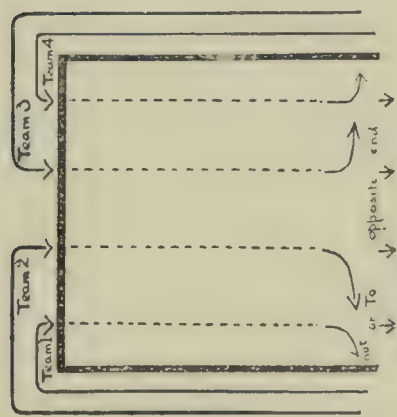


FIG. 205 (ii)

Teams lined up to pass down part of the length

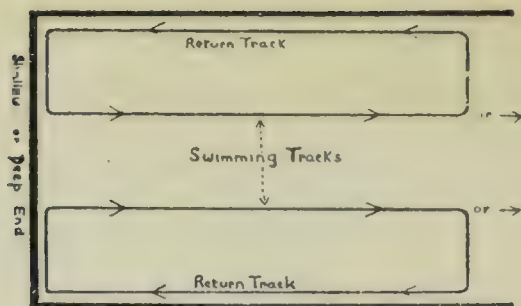


FIG. 205 (iii)

Teams taking Swimming Test down the centre of the bath, shallow to deep or deep to shallow, part of the length or the whole length, returning along the rail-side.

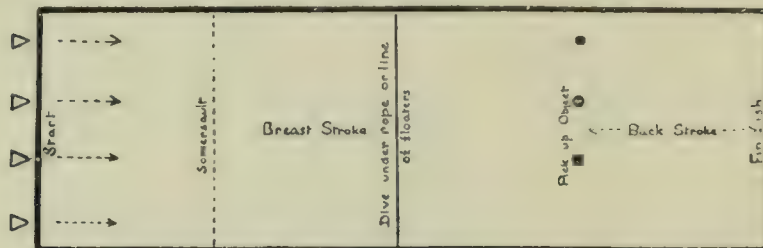


FIG. 205 (iv)

Track for Racing. Track for advanced Teams using the length of the bath and including various requirements of an advanced nature.

GAMES WITH A BALL.



FIG. 206 (i)

Water Dodge Ball. Note Fielders inside the circle

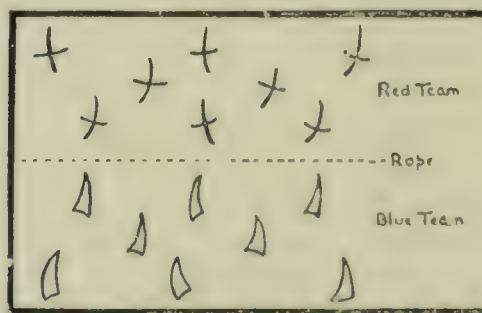


FIG. 206 (ii)

Sling Ball

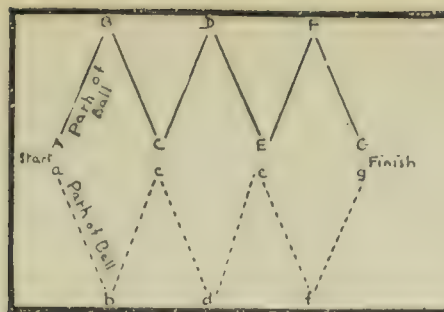


FIG. 206 (iii)

Courier—short throwing version.



FIG. 206 (iv)

Wandering Ball.

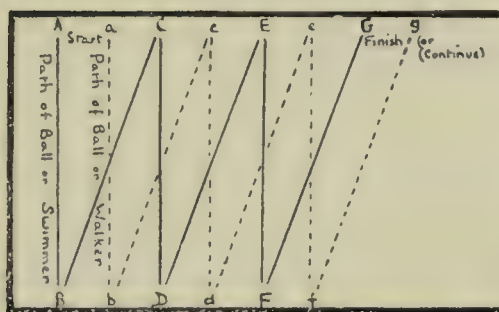


FIG. 206 (v)

Courier—long throwing version.

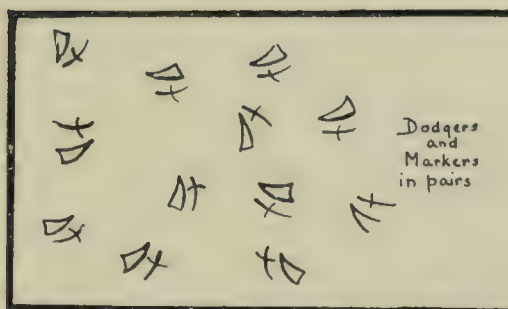


FIG. 206 (vi)

Team Passing.

TAG GAMES.



FIG. 207 (i)

Chain or Hands-joined Tag.



FIG. 207 (ii)

Catch the Raiders.

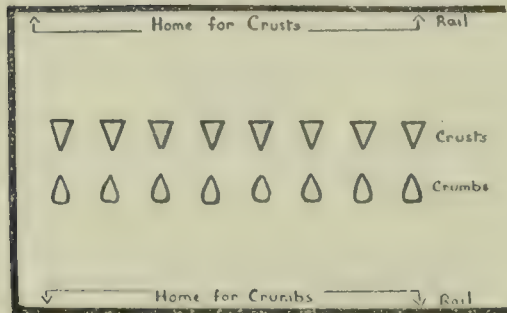


FIG. 207 (iii)

Crusts and Crumbs. Crows and Cranes

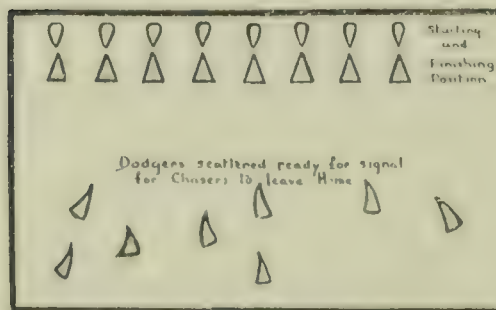


FIG. 207 (iv)

Partner Tag.

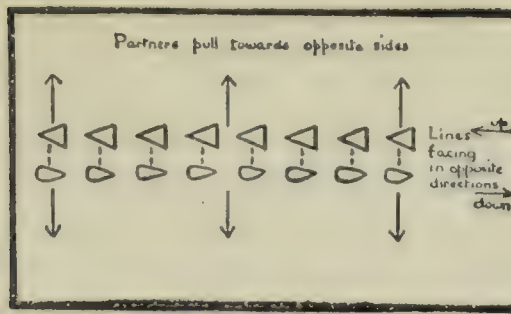


FIG. 208 (i)

One-Hand Tug.

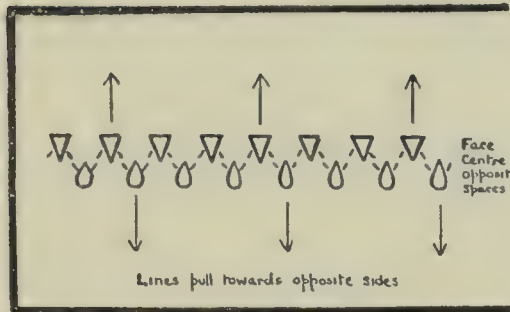


FIG. 208 (ii)

Chain or Line Tug.

2. LESSON SCHEMES

I. For non-swimmers

(a) 1st Lesson

1. Hygiene of the swimming bath—use of lavatories, showers, cubicles.
2. Explanation of rules and signals, indication of the deep and shallow ends of the bath.
3. Danger of swimming after a full meal.
4. (i) Land drill (if not previously taken in the gymnasium) 5 minutes
- (ii) Confidence exercises and activities in the water.. 15 minutes
- (iii) Free activities (if desired) 5 minutes.

(b) A later Lesson.

1. (i) Land drill, making use of the prone position, if desired
- (ii) Land practice of "methods of support" used in the water
2. Swimming exercises in the water, interspersed with general activity exercises 10 minutes
3. Competitions, free swimming and tests of work done 10 minutes.

II. For a mixed class of swimmers and non-swimmers

(a) 1st Lesson.

1. (i) Hygiene of the swimming bath—use of lavatories, showers, cubicles.

- (ii) Explanation of rules and signals, indication of the deep and shallow ends of the bath.
- (iii) Division into groups of swimmers and non-swimmers.
- 2. Testing of swimmers in the water—further grading, if necessary. Appointment of team leaders. (Non-swimmers are observing.)
- 3. Non-swimmers in the water. Confidence exercises.
Swimmers—free practice in the strokes indicated.
Non-swimmers leave the water or remain for free practice, at the discretion of the Leader.
Game activities for swimmers.

(b) *A later Lesson.*

- 1. Non-swimmers—land practice of strokes and “methods of support” used in the water.
Swimmers—undressing, showers, etc.
- 2. Non-swimmers—undressing, showers, etc.
Swimmers—land practice of strokes and methods of supporting in the water.
- 3. (i) Demonstration by selected swimmers of the strokes to be taught.
(ii) Non-swimmers—water practice.
Swimmers—water practice for set strokes.
- 4. Non-swimmers—free practice.
Swimmers—coaching by Leader.
- 5. Non-swimmers—games and tests.
Swimmers—free practice.

Leaders may, under suitable conditions, prefer to arrange the class so that swimmers and non-swimmers are taken together in mixed groups for the whole or part of the lesson. In this case, the swimmers would assist the non-swimmers, but care should be taken to see that the training of the former is not entirely neglected.

III. For a class of swimmers of fair ability

(a) *1st Lesson.*

- 1. Hygiene of the swimming bath. Explanation of rules and signals.
- 2. Testing ability in the water. Grading of the class. Appointment of leaders.
- 3. Games and water activities.
- 4. Free practice.

(b) *A later Lesson.*

- 1. Allocation of work, e.g. Team 1—Breast Stroke.
Team 2—Back Stroke.
- 2. Land exercises in sections (as indicated in II (b)); or for the whole class where all are using the same stroke.
- 3. Water practice in groups or by the whole class. Include demonstrations by selected swimmers, as required.
- 4. Free practice, games, tests.

3. THE STROKES

The Breast Stroke

For the purpose of description the stroke may be divided into four stages, although in actual practice the movements are continuous except at one point.

Starting Position.—Body at the swimming angle, legs together, arms extended beyond the head.

At “ Pull ! ” (or 1 !) carry the arms sideways and downward with hands cupped and palms turned slightly backward without spreading the fingers, until the hands reach a position some inches below shoulder level, the two arms making an angle of approximately 90° . This movement raises the head.

At “ Bend ! ” (or 2 !) bend the arms bringing the elbows to the side of the chest and the hands in front of the chin, keeping the fingers together and palms down.

At the same time, carry the knees sideways, and draw up the feet with the heels touching, allowing the toes to point slightly sideways.

At “ Kick ! ” (or “ Glide ! ” or 3 !) push the hands forward to the starting position.

At the same time strongly flex the ankles and make a vigorous sideways and outward (that is, circular) kick with both legs, exerting a backward pressure with the soles of the feet. As the legs straighten in the astride position stretch the ankles with a brisk “ flick ” and bring the legs together smartly. No attempt should be made to drop the head as a separate movement. It should be allowed to return to the “ ready ” position, in conjunction with the rest of the body.

At “ Pause ! ” (or 4 !) a pause is made and the glide is continued. Keep the body more or less horizontal and avoid breaking the surface with the hands and feet during the stroke. The breath is inhaled through the mouth during the first movement and exhaled steadily and more slowly during the movements which follow.

COACHING POINTS

1. Plunging by pushing off from the side of the bath may be used to teach the correct poise of the body. This should be done with the body prone and relaxed and the arms stretched above the head.

2. Practice of the leg kick at a *very slow* rate at first and without an attempt to make the kick vigorous, is invaluable in teaching the correct track of the legs. Faulty leg movements may often be corrected if the beginner is allowed to return to the rail or trough for further practice.

3. Arm movements should be practised while standing in the water and, later while walking slowly across the bath, before they are done with the support of a partner. Keep the arms and shoulders submerged for this practice. In shallow water it may be necessary to bend the knees to enable the beginner to get low enough in the water.

4. Ignore the method of breathing in the early stages except in so far as it may be used to assist the rhythm of the stroke.

5. The arm movement must be continuous (except during the forward glide) and smooth ; the hands should be slightly cupped and should be in the angle of vision at the end of the pull. They should be under water

during the complete stroke. If the hands break the surface the legs may be too deep and the body position too vertical. If the buttocks appear above the surface when the legs are in the bent position it indicates that the knees have been brought under the trunk instead of being separated and carried sideways. This causes unnecessary body movement.

6. The leg kick should be symmetrical and along the line of the body. There should be a quick extension of the ankle (the leg "flick") just before the legs come together. A "cross" kick with one leg associated with a turn of the hips does not lead to good style.

7. Breaking the surface of the water with either hands or feet, bending the arms in making the movement of propulsion and spreading the fingers apart all cause loss of power. In pulling, the elbows are never lower than the hands.

8. Excessive lifting of the head and over-arching of the back during the downward pull of the arms interfere with the poise of the body.

9. When the novice stage is past it is usual to swim with the face wholly or partly submerged. It is necessary therefore to breathe out by blowing forcibly into the water through the mouth (certain authorities advocate that the breath should be expelled through the nose). If difficulty is experienced in breathing out with the face submerged the beginner may be given practice at the side of the bath or even on land with a basin of water.

The Back Stroke

Starting Position.—Lying on the back with the body at the swimming angle, arms at the sides.

At "Over!" (or "Kick!" or 1!) carry the arms forward and upward to the overhead position [the swimmer may either bring the thumbs together just after the hands pass the face or keep the hands shoulder-width apart for the whole of the recovery]. At the same time lower the feet keeping the knees at least 12 inches apart, the heels touching or nearly so, and ankles stretched; immediately make a vigorous circular kick until the legs are straightened and brought together. It is important that part of the kick should come from the hip joint.

At "Pause!" (or 2!), hold the position keeping the arms fairly straight but relaxed with fingers together and palms directed upward.

At "Pull!" (or 3!), bring the arms vigorously sideways and down to the thigh keeping them straight with fingers together, hands cupped, palms forward and without bending at the wrist.

At "Pause!" (or 4!) hold this position.

Note.—The breath is quickly inhaled through the mouth as the arms are lifted from the water for the recovery, and is exhaled during the pull and the pause which follow.

COACHING POINTS

1. Training in the water should include practice of

- (i) The leg movement with the swimmer holding, and with his back to, the rail or trough, and with the support of a partner while crossing the bath.
- (ii) Sculling and the full arm stroke with the feet supported.

2. The straight swing of the arm recovery can readily be acquired through land practice. There must be relaxation of the shoulder muscles

at the end of the movement or the hands may not reach the water behind the head. Failure to grip the water at the beginning of the arm pull is a common fault. The pull should always be made along the line of the body.

3. The circular movement of the legs in kicking will not be obtained unless the feet are allowed to drop towards the bath bottom in preparation for it.

The class should first practise the leg movement *slowly* while sitting on the bath side ; progression should be made to the bath rail and to practice of the movement with the support of a partner.

If the thighs fall very wide apart or if too much of the knees is shown above the surface the kick will be faulty. In the correct kick the water is struck with the upper and inside surface of the foot and with a feeling of bearing on the water with the soles of the feet ; the ankle should be held loosely. To secure correct action beginners may be advised to kick "with the big toe leading", and along the line of the body.

4. A zigzag course in swimming may be caused by uneven pulling of the arms or by one arm being carried to a greater depth than the other.

5. In teaching the timing of the stroke two methods are known to be helpful. (a) The correct leg movement may be combined with "sculling" a full arm movement being introduced at suitable (and gradually decreasing) intervals. (b) When swimming using only the arm stroke the beginner may be encouraged to introduce an occasional kick with the legs and gradually to increase the frequency of this movement until it is at last performed in correct rhythm.

6. Unnecessary trunk movement should be controlled as it prevents good swimming. The balance of the body is largely controlled by the position of the head.

If the hips are bent during the arm pull water is thrown into the face as the body is straightened ; with a vigorous stretching movement the head frequently goes under water. If water is thrown into the face by the arms during the recovery, the swimmer may be allowed to carry out this movement with the arms parallel.

7. Fingers spread apart, a backward bend at the wrist and breaking of the surface during propulsion all lead to loss of power. Propulsion is also lost if the swimmer begins to pull before the hands reach the water behind the head or checks the arm pull before the arms reach the sides.

The Front Crawl Stroke

Considerable variations exist in the style adopted in swimming the Front Crawl. Some swimmers emphasise the down drive of the leg movement while others regard the upward thrust as being of equal, if not greater, importance. Although an independent leg action is used on occasions, inter-timing of the leg and arm beats is more usual, a definite number of leg beats, varying from four upwards, being adopted during the arm cycle. Leg strokes may all be of even depth or grouped to form accented and unaccented beats. Differences of opinion exist as to the way in which the movements of the arms and legs should be combined. The majority of coaches hold that the first down beat of the leg should coincide with the beginning of the pull of the opposite arm. They claim that this produces better balance and gives greater power than is obtained when the kick of the leg is linked with the arm pull on its own side.

While most swimmers agree that recovery should be made with the arm relaxed, considerable differences are seen in the actual track that is followed. For instance, the arm may be carried high or the back of the hand may lead during the early part of the recovery and produce a rather different movement of the arm from that which occurs when the palm is turned down. The point at which the hand enters also varies from the short arm entry to one on which the arm is comfortably stretched. An entry with the hand outside the line of the head, followed by a slight inward pull is sometimes adopted. The depth to which the propelling arm travels also varies. Poise of the body appears to be decided by its buoyancy, the flexibility of the trunk, the depth and efficiency of the leg kick, and the maintenance of a continuous propulsive movement of the arms. Although excessive rolling of the shoulders and hips should be avoided, a slight body roll is cultivated by certain swimmers with the object of centering and improving the pull of the arm.

While the description which follows appears to suit the average swimmer it is capable of modification. Individual variations may be permitted for special physical or other reasons but faulty execution should not be confused with such adaptations. In all versions of the stroke the fundamental principles should apply. There should be good inter-timing, a balanced stroke, little waste of energy, and relaxation of the limbs and body when propulsive movements are not being carried out.

The Front Crawl stroke can best be described by dealing separately with the track of the arms (the two arms perform similar but alternating movements) and legs before proceeding to outline the co-ordinated stroke.

Starting position.—Body at the swimming angle, arms extended beyond the head, legs together.

The pull which is begun with the arm slightly bent is made downward and backward, with the hand approximately on the centre line of the body, and square to the water. As the hand nears the thigh allow it to move outward and finish with it about eight inches from the side, elbow nearly straight and the hand preparing to leave the water with the little finger side leading; finish the pull quietly and turn the palm slightly downward as soon as it leaves the water.

To make the recovery, swing the hand forward disturbing the shoulder position as little as possible in doing so, and with the utmost relaxation and a moderate bending of the arm carry the hand to its point of entry in front of the face. Make the entry immediately with the elbow a little bent, somewhat higher than the wrist and allow the forearm to have a slight inward slant. It should be noted that the recovery is quicker than the propelling movement of the opposite arm.

The legs drive alternately up and down in scissors fashion, the width of the beat varying from twelve inches for wide (or accented) beats to six inches for small beats. Where all the beats are of even depth, the width varies between these figures according to the number included in the arm cycle and the body angle of the swimmer.

Make a continuous downward and upward drive with the legs, moving from the hip joint and not the knees, and in the upward thrust allow only the heels to break the surface of the water. Keep the legs nearly straight but not stiff, ankles extended and toes pointing slightly inwards.

Co-ordinating the arm and leg movements. The number of beats employed varies according to the style or desire of the swimmer. This description assumes that a total of six continuous beats will be made by the feet during the cycle of the two arms. Two of these beats may be accented or, alternatively, all the leg movements may if desired be of equal strength and depth.

A beat which synchronises with the beginning of a propelling movement of one arm is followed by two others which will be smaller if the first drive is accented. Meanwhile recovery of the other arm is taking place. Its propelling movement follows and is accompanied by similar beats of the legs.

The leg movements may easily be followed by naming the foot making either the down drive or the up-thrust (the other is simultaneously performing the opposite movement) thus :—*Right*—left—right, *Left*—right—left as the arms make their propelling movements.

Breathing is done by turning the *head* to the left or right as the arm on that side is making its recovery. A full breath is taken in through the mouth. The head is turned forward again as soon as the hand makes its entry and the breath is steadily expelled until the same arm again makes its recovery.

The body is slightly arched from head to toes throughout the stroke ; in breathing and in making the arm movements, the shoulders should be kept as steady as possible.

COACHING POINTS

1. The tendency to approach the complete stroke too early in the training should be resisted or bad style is likely to result. Keep the class practising hard and often the individual parts which make up the stroke. The arm and dog paddle movements should be practised slowly while standing and while walking across the bath as well as with a partner's support. Leg movements should first be taken with the swimmer holding the rail or trough with or without the support of a partner. Later the swimmer may travel across the bath with assistance. In the early stages the movement should be little more than a slight flutter of the legs which should be moved from the hip. The swimmer may be helped to acquire leg relaxation by being towed across the bath.

2. Plunging with the body slightly arched and with the arms stretched forward or held at the sides, may be used to teach the correct poise of body. Light leg movements may be added later.

3. In this stroke particularly it is a serious fault to put too much effort into the movements and to perform them so rapidly that the "grip" of the water is lost.

4. Keep the trunk steady and the shoulders square ; faulty movements which disturb the trunk position should be corrected early. A wide side-ways swing with a straight arm during recovery or an excessive roll of the body should at once be checked.

5. During practice the heels should not break the surface ; to prevent this the head should be raised and the back arched.

6. Beginners who find difficulty in maintaining correct poise of body during practice of the leg movements, should be encouraged to give equal emphasis to the upward and downward beats.

7. Counting 1 2 3 4 5 6 will often help beginners to synchronise the movements of the arms and legs for the six-beat crawl, and to place the accent if required.

8. Correct breathing plays a vital part in this stroke where the face is usually submerged during the greater part of it. Beginners usually fail to take in sufficient air. Special practices taken at an early stage help to secure correct breathing.

The Back Crawl

General note.—The movement of recovery of the arms varies from a swing with a straight arm which may not be restful, to a movement in which the whole arm is completely relaxed and much bent at the elbow. It is generally agreed that some rest for the arm during recovery is desirable, and further, that this part of the arm action should occupy less time than the movement of propulsion which follows.

The arm should be comfortably straight when the entry is made or unnecessary resistance will be caused by the upper arm striking the water first. Recovery should be completed and the entry made before the opposite arm has finished its pulling movement.

Starting position.—Lying on the back at the swimming angle, with the shoulders square and higher than the feet, the hips slightly bent, the head a little raised and the eyes directed towards a point slightly above the level of the feet.

From the full stretch position above the head and at a point in the water just outside the line of the side of the trunk, pull with a slightly bent arm steadily and strongly along the most direct line possible until it reaches its finishing point at the thigh. The hand is cupped and bent a little forward at the wrist. The slightly forward position of the head and the bend at the hips allow the swimmer to obtain a moderately deep position of the hand and therefore a useful directional pull. Care should be taken to avoid undue rolling of the trunk, particularly of the hips.

To recover, turn the palm outward and bend the elbow, raising it with as much relaxation as possible upward and outward until the back of the hand approaches the ribs; without pausing extend the arm and carry it backward beyond the head. Avoid stiffness in throwing the arm over and let the hand enter the water with the palm outward and the wrist firm. The arms are in continuous movement, the right and left arms pulling alternately. A moderately quick recovery of one arm during a slow steady drive with the other prevents the dipping of the shoulder.

During the arm movements move the legs up and down from the hips, straightening them in the upward drive and allowing a slight bend in the downward movement. Keep the ankles loose and turn the feet a little inward.

The action of the legs may be likened to an inverted front crawl kick. The number of beats adopted for each complete cycle of the arms is a matter of personal preference but six will be found to suit the average swimmer. The movements should be rhythmical and of even depth, the extent of the kick varying according to the body angle and physical characteristics of the individual. They should be adjusted to those of the arms in the balanced method of the front crawl. The down thrust and the upward drive in the leg kick are of equal importance. Full regular breathing should be cultivated.

1. Body balance is of vital importance. Endeavour, while sculling to get the correct position of the head, hips and legs.

2. The beginner should practise the leg kick while holding the bath rail or trough and while crossing the bath supported by a partner or sculling. Arm movements require considerable practice and if possible they should first be done with the feet supported under the bath rail.

3. The importance of the downward movement in contributing to a good leg kick should not be ignored. Let the legs almost touch each other in passing and avoid stiffness of movement.

4. A shallow pull of the arms causes the swimmer to take a zigzag course. Make the pull a scooping movement and get the arm fairly low in the water but check unnecessary rolling of the hips and shoulders.

4. LAND PRACTICES

These exercises when intelligently directed, teach the correct track of the limbs and help to establish the necessary co-ordinations ; they are most effective when performed in the rhythm of the particular stroke. Care should be taken to see that the class are not kept for long periods in the prone position. When this position is used it is important that the correct swimming angle is obtained.

In the first instance, the various limb movements should be taken separately and slowly, numbers being used until the track is known ; a slow but continuous movement of the arms and legs is then introduced, and, when this is done reasonably well, the co-ordinated movement follows.

The land practices should include the various holds that are used in giving support in the water, in order to speed up the process of learning to swim.

Although lack of benches or stools may prevent some of the movements being practised in the prone position by the class as a whole, the resourceful teacher will probably find that some of the necessary apparatus can be improvised and that the activity may be carried on simultaneously with other work.

The Breast Stroke



FIG. 209 (i)



FIG. 209 (ii)



FIG. 209 (iii)

Arm movements.—Starting Position :—(a) Standing, one foot forward, trunk inclined slightly forward, and arms raised forward, Fig. 209 (i). (b) Prone, lying across bench or stool, with arms extended beyond the head, Fig. 209 (ii).

Commands.—For the Breast Stroke Arm pull—Ready !

Stages.—(a) By command or numbers :—Arm movements—Pull ! Bend ! Glide ! (Pause !) or 1 ! 2 ! 3 ! 4 !

(b) In swimming time :—Arm movements—Begin !—Stop ! Counting may be used here to assist the timing, but the movement is continuous and the class do not wait for the numbers.

Teaching hints.—An unduly wide pull of the arms may be avoided by encouraging the class to keep the hands in sight at the end of the pull. When done in swimming time the movement is continuous except for a pause after the arms are stretched forward. Difficulty in securing the correct rhythm may be overcome by permitting the class to exhale audibly and by using, say, two of the counts, e.g. Pull ! and Glide !

Leg movements.—Starting Position :—(a) Standing, Fig. 209 (iii). (b) Prone position on bench or stool, if possible with hands resting on floor, see Fig. 209 (ii).

Commands.—For Breast Stroke Leg kick—Ready !

Stages.—(a) By command or numbers :—Leg movement—Pause ! Bend ! Kick ! Pause ! or 1 ! 2 ! 3 ! 4 !

(b) In swimming time :—Leg movements—Begin !—Stop ! Counting may still be used to assist the timing but the movement is now continuous.

Teaching hints.—Take the movement very slowly at first, and, as in the case of the arm movement, practise parts of the track separately to ensure accuracy. When done in swimming time the *bend* and *kick* are merged into one movement. When the kick and ankle *flick* are completed the legs must be held straight and together with the toes pointed. One of the chief faults is the absence of this pause : others are the failure to bend the knees *outwards* in drawing them up, and not to get a circular kick.

The full breast stroke.—Starting Position :—Prone position. This may also be practised in the standing position, the arm movement being first combined with those of the right leg and later with the left.

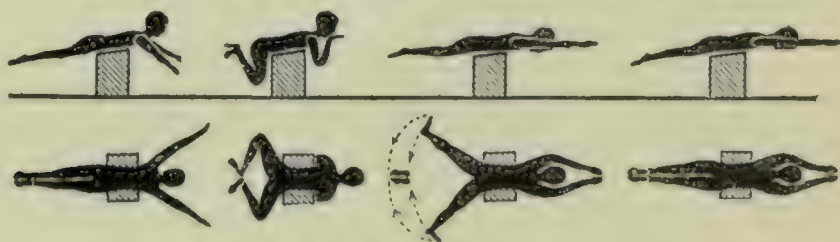


FIG. 210

Stages.—(a) By commands or numbers :—Breast stroke—Pull ! Bend ! Kick ! or Glide ! (Pause !) or 1 ! 2 ! 3 ! 4 !

(b) In swimming time :—Breast Stroke—Begin ! Stop ! Counting may still be used to assist the timing but the movement is now continuous.

Teaching hints.—Concentrate at first on the timing of the limb movements and ignore the method of breathing, except in so far as it may be used to assist the rhythm of the stroke.

Methods of support.—The following may usefully be practised :—



FIG. 211 (i)

FIG. 211 (ii)

FIG. 211 (iii)

- (1) At the rail of the bath, Fig. 211 (i).
- (2) For the leg kick when moving across the bath, Fig. 211 (ii).
- (3) For the full stroke when moving across the bath, Fig. 211 (iii).

The Back Stroke



FIG. 212 (i)

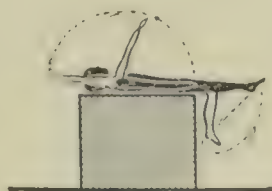


FIG. 212 (ii)

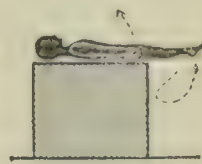


FIG. 212 (iii)

The method of training employed should be similar to that used for the Breast Stroke. The arm movements may be done both in the standing—Fig. 212 (i)—and lying positions—Fig. 212 (ii)—but the leg kick can only be performed satisfactorily in the latter position—Fig. 212 (iii)—and when the trunk and upper thigh are supported far enough above the ground to leave room for the feet to drop in preparing for the kick. Teach the latter as a very slow movement in the early stages.

Teaching hints.—The arms must not be bent during their pull. In the recovery, swing the arms from the shoulders and allow the shoulder muscles to relax during the pause which follows.

The kick immediately follows the bending of the knees in the leg stroke.

Methods of support.—The following may usefully be practised :—



FIG. 213 (i)



FIG. 213 (ii)



- (1) For the floating position on the bath rail, Fig. 213 (i).
- (2) For the leg kick when crossing the bath, Fig. 213 (ii).

The Crawl Stroke



FIG. 214 (i)

FIG. 214 (ii)

FIG. 214 (iii)

- (i) The Arm Pull.
- (ii) The Arm Recovery.
- (iii) The Leg Drive.

The scheme of training employed should include the following practices :—

- (1) For poise in the prone position.
- (2) Leg movements (small at first) in the prone position.

(3) Dog Paddle in the standing and prone positions. This should be combined with the leg movements before the full stroke is attempted.

(4) Arm movements, single arm movement at first, in the standing and prone positions.

(5) Arm movements with the turn of the head for Breathing.

Teaching hints.—Take new movements slowly at first. Rolling of the body must be reduced to a minimum by keeping the shoulders square. A wide swing of the arms in the recovery disturbs the position of the shoulders. Counting by the class assists the rhythm.

Methods of support.—The following may usefully be practised :—

(1) For the leg kick while crossing the bath, see Fig. 211 (ii).

(2) For the Dog Paddle while crossing the bath, see Fig. 211 (iii).

(3) For the combined leg kick and Dog Paddle while crossing the bath, see Fig. 211 (iii).

The Back Crawl



FIG. 215 (i)

FIG. 215 (ii)

FIG. 215 (iii)

(i) The Arm Recovery.

(ii) The Arm Pull.

(iii) The Leg Drive.

The scheme of training employed should include the following practices :—

(1) For poise in the lying position.

(2) Leg movements in the sitting and lying positions.

(3) Sculling movements in the standing and lying positions.

(4) Arm movement in the standing and lying positions.

Teaching hints.—Keep the correct position of the head throughout.

Methods of support.—As for the Back Stroke, see Fig. 213.

5. DIVING

Diving is likely to prove an interesting part of the swimming programme. It should not be included, however, until classes have acquired (1) confidence in moving about in the bath, (2) ability to regain the standing position after tumbling about in the water, and (3) a swimming stroke.

The Plain Dive

Stand with the feet together and toes overlapping the edge of the bath. Keep the body erect and neatly but not stiffly balanced, with the weight falling on the fore part of the foot rather than on the heels. Raise the arms forward, with the palms down, to shoulder level keeping them the width of the shoulders apart.

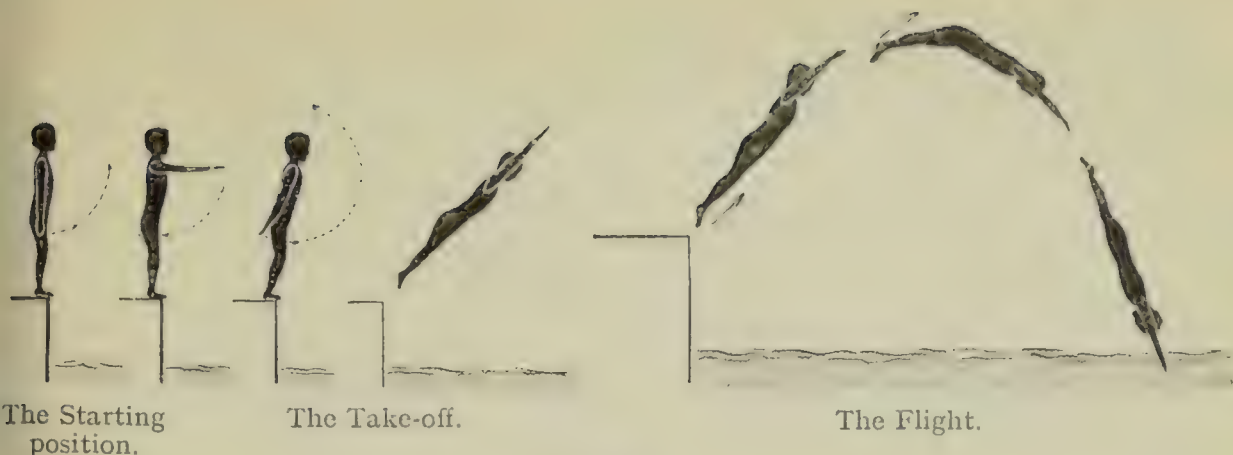


FIG. 216

Bring the arms forward, downward and slightly backward. During the latter part of the movement bend the knees slightly and incline the body a little forward.

Swing the arms forward and upward without pause and take off by springing upward and forward. The hip, knee and ankle joints all assist in this movement, the toes giving the final push off. The head is held erect at the take-off but is allowed to drop a little forward between the arms when, in conjunction with a slight bend in the hip joint, it helps to bring about the downward flight to the water.

Keep the body straight with the toes pointed during the flight and try to make the entry at an angle of about 70° [expert divers may enter at a steeper angle] with the chin in and the head between the stretched arms.

Methods with Beginners

It is assumed that "confidence" exercises which encourage immersion of the head will have been taken as part of the Swimming lesson. Examples of such exercises are (1) jumping up and down to duck the head while holding the trough or rail; (2) swaying in the water using sculling to regain balance; (3) touching the bottom of the bath with the hand(s); (4) head-ducking competitions. First group to get heads under! See Figs. 197-200, page 192.

Coaching in diving should be introduced through easy practices. Examples :—Stand (up to the level of the chest) in the water—

- (i) Spring and dive head first, Fig. 217 (i).
- (ii) Spring and dive head first to touch the bottom of the bath with the hand.
- (iii) Hold the trough or rail. Push off with the feet and plunge, Fig. 217 (ii).

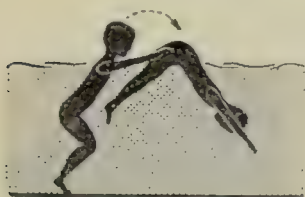


FIG. 217 (i)



FIG. 217 (ii)

Practice on the Steps

Where bath conditions are favourable and the class can be taken in groups, considerable help may be given to the beginner by taking dives at different levels from the steps leading into the bath.

Practice on the Side of the Bath

At this stage (and on the steps also if used) an easier starting position than is used for the standard dive should be adopted. The arms are stretched above the head with the thumbs locked, the upper arm being kept close to the ears, Fig. 218. To ensure a head-first entry, the body should be allowed to overbalance and fall forward with the head down. Spring is introduced later.

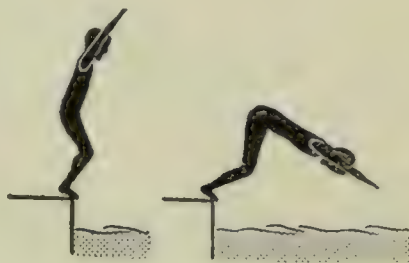


FIG. 218

The amount of spring is gradually increased and finally correct diving style (see Fig. 216, page 211) is introduced. It is advisable to let the class work in pairs in the first lessons and, if desired, arrange that partners shall stand in the water to "receive".

1. Jumping in feet first at the shallow end. Partner stands in the water.

2. Sitting on the side of the bath feet resting on the trough or rail (partner in the water). Point in the direction of the water with the hands and fall in head first, Fig. 219.

3. Standing on the side of the bath. Take a modified crouch position at first, Fig. 220 (i). The feet may be placed together or one foot may be carried to the rear, Fig. 220 (ii).

Suitable games and competitions help diving training by giving the class confidence in entering the water and in moving about in it.



FIG. 219



FIG. 220 (i)



FIG. 220 (ii)

Hints on Coaching Diving with Beginners

Lifting the head and straightening the back (when diving from the crouch position) tend to make the dive "flat". If the upper arm is pressed against the ears the head will rarely be thrown back. Do not

encourage beginners to make a strong spring, and see that the crouch position is maintained until entry is made. Locking the thumbs prevents the separation of the hands and helps to make the dive "clean".

The fault of diving with the legs apart may be checked by making the diver hold a light article between the feet.

Progression is obtained by gradually assuming an upright position and by cultivating spring, leading up to the standard dive.

Other forms of Diving

Other forms of diving may be introduced when a reasonable standard of proficiency has been reached, but advanced styles should not be attempted unless bath conditions are favourable and the class are trained up to the necessary standard. Progression is also obtained by increasing the height from which the dive is taken.

Although prolonged under-water swimming may produce harmful effects and should therefore be avoided, simple diving tests and plunging increase interest and have claims for inclusion as part of the programme.

6. FLOATING



FIG. 221 (a)

Star Floating.



FIG. 221 (b)

Relaxed position for Floating.



FIG. 221 (c)

Stretch Floating.



FIG. 221 (d)

Floating in Lines.



FIG. 221 (e)

Lines of different length forming a pyramid.



FIG. 221 (f) (i)



FIG. 221 (f) (ii)

Floating in Rings

- (i) Holding hands in Ring formation, ready to take up Floating position
- (ii) Collective Floating in a Ring, feet towards the centre



FIG. 221 (g) (i)



FIG. 221 (g) (ii)

Floating in Rings with hands joined

- (i) Holding hands in Ring formation facing outwards, ready to take up Floating position.
- (ii) Collective Floating in a Ring with hands joined.



FIG. 221 (h) (i)



FIG. 221 (h) (ii)

The Concertina

- (i) The Closed position, floaters grasping ankles.
(ii) The Open position.

7. LIFE SAVING

This will be found in detail in the Handbook of the Royal Life Saving Society.

8. TESTS AND AWARDS

The tests which may be used will be determined by the bath conditions and the ability of the class.

Leaders may derive some guidance from the following :—

(a) Tests for Beginners after a period of training :—

1. Attempting to swim 1 point.
2. Jumping in at the shallow end 1 point.
3. Swimming three strokes (on the breast or back) 3 points.
4. Swimming across the bath (shallow end) .. 6 points.

(b) Tests for those able to swim in the deep end :—

1. Jumping in 1 point.
2. Diving in 2 points.
3. Swimming one length 3 points.
4. Swimming two lengths (two different strokes) 6 points.
5. Swimming more than two lengths—points in proportion.
6. Picking up an article from the bottom of the bath—points awarded will be determined by the conditions, i.e. diving in, from standing position, when swimming, depth of water.

(c) Tests for Swimmers with some experience. These tests should not impose a strain and should be determined by the ability of the swimmers :—

1. A distance test.
2. Diving from a height.
3. Picking up articles from the bottom of the bath.
4. A time test.
5. Life Saving.

(d) Times :—The following are not Championship times, but represent good performances :—

Distance.	Breast Stroke.		Back Stroke.		Crawl Stroke.		Back Crawl Stroke.	
	Under 16 yrs.	Over 16 yrs.	Under 16 yrs.	Over 16 yrs.	Under 16 yrs.	Over 16 yrs.	Under 16 yrs.	Over 16 yrs.
50 yards	43"	40"	43"	40"	36"	34"	42"	38"
100 yards	88"	82"	89"	82"	76"	70"	87"	80"

IV. DANCING

Dancing, however narrowly or widely regarded, is a fundamental form of exercise. The desire for rhythmic movement is inherent, and in adolescence is shown strongly in the appeal made by dancing as a social activity. But too frequently for the schoolboy, dancing is not included in his physical education, partly because of the awkwardness shown by him as compared with his sister. The comparison is true, but it would never be quoted as a reason for the omission of dancing were the psychology of the male more closely studied in this respect, and were the *methods* of teaching less stereotyped. For instance, the boy, with apparently less highly developed aesthetic senses than the girl, shuns anything which he mistakenly regards as posing or affectation, finds balance for a dancing action difficult, and the finer movements connected with certain types of dancing make little appeal to him. Real satisfaction, however, is gained when the type of movement makes a call on his physical capacity and endurance. In method, the mistakes made with all ages have been to aim at teaching *dances* rather than *dancing*, and to divorce dancing from other branches of physical activity.

In regard to the older schoolboys and adolescents the main reason for the omission of dancing is that so few men teachers are trained to deal with the subject on lines which will appeal to their own sex.

Scope of the Dancing

This depends upon the teacher's knowledge of the subject, the work previously done in the Schools, the traditions of the district, and the provision of musical accompaniment. Consideration should be given to the following types :—

1. *Morris Dances.*

- (i) Begin with a simple Tradition, e.g. Headington.
- (ii) Employ Stick Dances before Handkerchief Dances.
- (iii) Practise steps and figures in Mass Formation.

The following dances will be found suitable for Recreational classes :—
Bean Setting, Rigs o' Marlow, Constant Billie, Shepherd's Hey, How d'ye do Sir!, Lads a' Bunchum, etc., also Bacca Pipes Jig.

2. *Sword Dances.*

The following will be found suitable :—

Flamborough, Kirkby, Haxby. The full Tradition with the acting goes well with youths.

3. *National Dances.*

The following provide a selection :—Irish Jig, Sailor's Hornpipe, Highland Fling, Scottish Sword Dance, Eightsome Reel, Dance Steps—Reel, Jig, Strathspey.

4. *Country Dances.*

The Running Set will probably make the greatest appeal.

5. *Clog and Tap Dances.*

Lancashire Tradition.

6. *Skiping Exercises.*

A development of skipping steps set to suitable music.

7. *Ball Room Dances.*

To omit consideration of these would be a mistake. It may or may not be regarded as desirable to include them, but there is a definite call for instruction where the Institute in which physical activities take place develops a social side for both sexes. The steps which might be included are for the following dances:—Waltz, Barn Dance, Polka, Schottische, Mazurka, Fox Trot and Two Step.

Principles of Teaching

1. When dancing is included in the Scheme of activities the personnel of the class, the probable regularity of attendance, and the time available will be deciding factors in the selection of what is to be attempted.

2. In some cases fundamental steps and figures may conveniently be taught or practised in the gymnastic period. The fact that they are dealt with in combination with other gymnastic movements eradicates the idea in the mind of the class that they possess a strange technique, and it will be found that movement and balance develop much more naturally than if labelled as dancing. For instance:—such Basic Steps as $4\frac{1}{2}$ Step, $4\frac{2}{3}$ Step, Spring, Change of step with Hop, etc., and movements such as Back to Back, Cross Over, Swinging Partner, Over or under Swords (using braids), etc., might find a place among the Introductory Exercises.

3. In order to secure interest and enjoyment from the outset, it is most desirable that the Steps and Dances selected should be easily learnt by the whole class. For this reason it is probable that the first *dance* attempted should be a solo dance, e.g. "The Hornpipe" which can be done in mass, rather than a Set Dance where team work predominates.

4. Once the steps have been learnt and it is desired to combine them and to add a musical accompaniment to form the dance, the following method is suggested:—

(a) The Teacher demonstrates the step with music, e.g. Toe and Heel Step.

(b) The class runs through each component part of the Step separately with each foot in turn, music being added as soon as the step (or its components) can be done by the class with fair accuracy.

(c) Practise the complete step with music.

5. Similar methods can be used in building up Set Dances by piecing together or connecting the series of tracks with the steps, e.g. in "Bean Setting" (Morris):—

(a) First the $4\frac{1}{2}$ Step will be practised.

(b) Then Foot up ; Half Rounds ;
Cross over ; Back to Back ;
Hey. } The tracks will be practised as
separate units, then joined up
with the tapping or dishing as
the "Between" figure.

6. Accuracy of performance and finish are necessary if the real value of dancing is to be gained. But these can only be acquired gradually, and as it is most undesirable to labour the instruction, simple steps correctly performed should be the aim rather than intricate steps carried out in a careless manner.

7. A progressive scheme of instruction should be followed. As pupils increase in proficiency the steps and movements should become more difficult and complex, so that by degrees the whole body may be brought more directly into play. Get practice in variety of steps through a good selection of dances of the same tradition. This applies particularly to Folk Dancing.

Equipment and Music

The equipment for dancing should present no difficulty since little more is required than swords and sticks.

Accompaniment can be provided by Gramophone, Piano, Violin, Pipe and Tabor, Mouth Organ or Harmonica Band, Concertina, Tin Whistle or Comb and Paper Band.

Whatever form of accompaniment is used, it is essential that proper *time* should be followed. It is important to gauge the correct speed of the dance, but modification of the normal speed may be desirable when first taking a new dance. Quick rhythm entails less difficulty in Balance. Too quick a rhythm means ragged performance and lack of control on the part of the class, and too slow a rhythm means ponderous dancing and no stimulus.

The Place of Dancing in the Programme

As previously suggested, when dancing is to be included in the scheme of physical recreation, the basic steps may be taught incidentally in the gymnastic lesson. As soon as these steps are sufficiently well known, dancing may be given a place to itself, but the time allotted to it should not exceed thirty minutes. Frequently, however, dancing will only occupy from ten to fifteen minutes of an evening's programme, in which case it would form one of the items in Part II of the gymnastic lesson or appear as a separate recreative event at the conclusion of that lesson.

Qualification of the Teacher

It cannot of course be assumed that every teacher of gymnastics will necessarily be a competent teacher of dancing, but correct knowledge of the ordinary gymnastic exercises forms a most valuable means of approach to the more graceful but closely allied movements of the dance. The teacher of dancing must possess a keen ear for music, an artistic sense and be sensitive to rhythm, added to which he must have a practical knowledge of the technique of the dances which are suitable for use with recreational classes, and of the appropriate methods of teaching them in mass.

V. BOXING

Boxing, on account of undesirable elements which may be associated with it, is considered by some controlling authorities to be unsuitable for inclusion in a syllabus or programme of recreational activities. It must be admitted, however, that boxing, properly conducted, is one of the best forms of indoor exercise, and that in some areas it is attractive to students and club members. The need, therefore, of forming classes which include this branch of physical education should be recognised, and the object of this chapter is to suggest a method by which the "game of boxing" may be presented to a class in an enjoyable and beneficial form.

Boxing lessons and practices cannot alone provide a comprehensive training of physical correction and development. It is desirable that physical exercises, with or without apparatus, should form the basis of the session and that boxing be reserved for the more purely recreative part of the evening's programme.

There are many excellent publications on the art and science of boxing and it is not intended to enter here into technical details. The aim is rather to provide the keen teacher, who possesses some knowledge and practical experience of boxing, with suggestions for carrying a class through the initial stages of instruction in an interesting and attractive way. More advanced work to develop the scheme can then be arranged by the teacher on similar lines, or individual instruction can be given.

Those who have had any experience in teaching boxing have probably been disappointed by the small number who take to it keenly and show any real zeal in practice. The majority of those who make a start with individual instruction give up after a few lessons; they find the initial stages dull; they are paired off too early for sparring and are disgusted to find that they can neither defend themselves nor retaliate with effect; in short, boxing does not disclose itself to them in its true character as an excellent game. They draw the conclusion that they never will be any good, or that they do not get sufficient individual instruction, or that the instructor is inefficient.

Boxing is generally taught individually; but if it is to retain its character as a game it must be open to all so that there may be plenty of players and a common interest to support it, and it is evident that individual instruction cannot accomplish this. The object of what follows, therefore, is to suggest a method by which the "game of boxing" can be taught to a class. Though a due proportion of time must be devoted to careful study and practice of the fundamental movements, the teacher should spare no effort to make this part of the instruction attractive.

The following scheme of nine phases is designed to cover a season's work. A certain amount of apparatus is required, but it can be easily made and kept in repair (see page 235). As a general principle all instruction should be taken on a class basis, the class arrangement varying at different stages of the lesson. For instance: "footwork" and "positions" would be taken by the whole class opened out, after which the pupils would practise in pairs, moving about as required but maintaining as nearly as possible a relative class formation. At another stage the class would be divided into groups for team work, either after the manner of group work in a normal physical training lesson, or by employing the four-ring practice method (see page 234).

The instruction is divided into "phases", and more than one lesson should generally be devoted to each phase before passing on to the next. Revision of previous phases should not be omitted, and after Phase II has been dealt with each lesson should begin with some practice of footwork.

Each phase is sub-divided into three periods—"A", "B" and "C".

"A" deals with the subject matter of the instruction and occasionally includes some practice by the whole class in open order or in two ranks under the teacher's immediate directions.

"B" deals with the details of the boxing practice, in which the class will usually be working in pairs under the general supervision of the teacher.

"C" deals with some interesting exercise or game by means of which boxing actions can be developed and skill, accuracy, speed, and power encouraged.

The "four-ring practice" (see page 234) is a convenient system for collective practice and it will probably be found most useful to adopt the four-ring practice method for the concluding stage of every lesson.

PHASE I

A.	B.	C.
(i) Explanation of correct boxing attitude, and punches. Fig. 222.	With both hands, catching fist aimed at point or mark. Fig. 225.	(i) Throwing and catching a medicine bag in pairs. Fig. 227.
(ii) Description of the target. Fig. 223.	(The lead to be a straight left only.)	(ii) Medicine bag tennis.
(iii) How to throw a medicine bag. Fig. 224.		

A. (i) Explanation should be very brief and be given primarily by means of demonstration. The class is spread out in open formation (as when opened out for a physical training lesson) and told to assume the attitude.

(ii) A white singlet marked with coloured tape provides a useful form of illustration.

(iii) The first idea of a straight punch with either hand but concentrating on the "left". The boxing attitude should be adopted and the throw made with one hand only, the other being employed merely to steady the bag.

B. Class working in pairs. The punch must be delivered slowly in order to give the catcher plenty of time. This is the foundation of the establishment of confidence in one's ability to stop a blow.

C. (i) The bag to be thrown with the same action as is used in delivering a straight punch, and to be aimed at point or mark.

(ii) Two teams, any number. Net—or bench. Neutral ground three paces each side of net. Bag to be caught and thrown. First team to score 11 points wins.



FIG. 222A



FIG. 222B

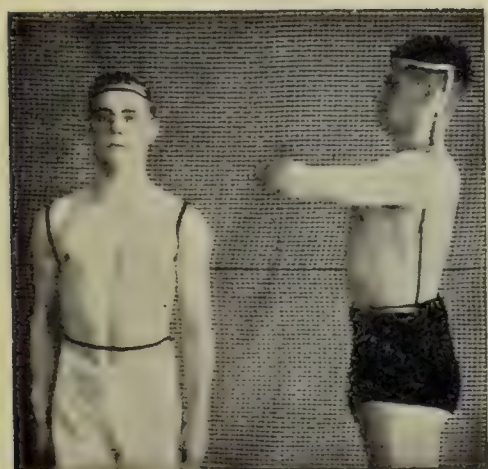


FIG. 223

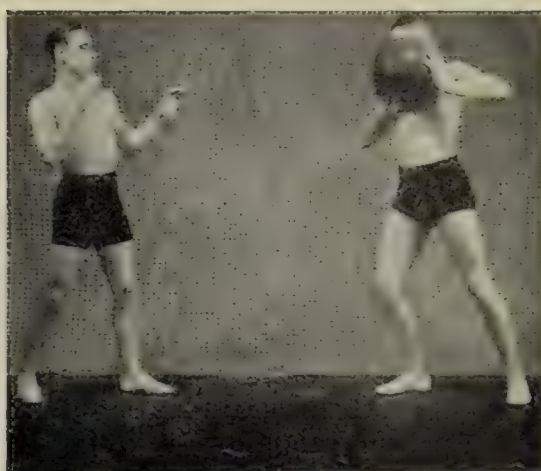


FIG. 224



FIG. 225A



FIG. 225B

PHASE II

A.	B.	C.
(i) Footwork : advancing and retiring, and moving to left and right.	(i) With both hands, catching fist while advancing and retiring.	(i) Throwing and catching the medicine bag while advancing and retiring.
(ii) How to use the Boxing Pad. Fig. 226.	(ii) Advancing and punching the sack. (iii) Punching the boxing pad while advancing and retiring.	(ii) Throwing and catching the medicine bag from a sitting position. Fig. 227.

A. (i) The teacher should illustrate first, and then get the class working in front of him, moving as he moves but in the opposite direction. No movement of the feet must shorten or narrow the base. In all footwork the movements should be smooth and neat, indicative of good balance. The feet are never crossed. Concentrate attention on the rear foot, the toe of which should never leave the ground and the heel never touch it. When combined with swaying, balance becomes more difficult in this exercise.

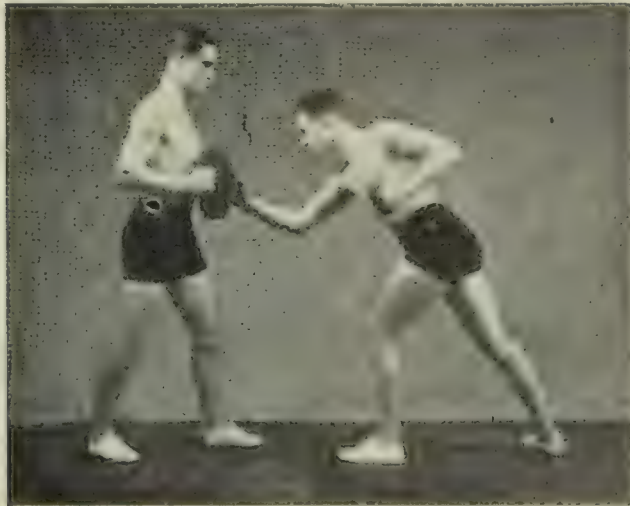


FIG. 226



FIG. 227

(ii) Let the class try this in pairs without footwork. Straight punch at point or mark only. Use knuckle pads (see page 236).

B. (i) An increase of speed on Phase I, but still within the ability of the catcher.

(ii) A check on "distance". Proceed as in Phase I. Important :— These two practices with the sack should be frequently employed by the teacher in subsequent phases for correcting faults and improving judgment of distance and power.

(iii) To cultivate an appreciation of distance (see page 236).

C. (i) Thrower and Catcher gradually close in and the exchanges become more rapid.

(ii) This develops body work in punching. Sitting on floor with legs stretched forward, the bag is thrown to partner either with a punching action or from overhead with both hands.

PHASE III

A.	B.	C.
(i) The Clenched Fist.	(i) With both hands, catching fist while swaying.	(i) Throwing and catching medicine bag while swaying.
(ii) The Left Lead. Fig. 228.	(ii) Sack Punching. Fig. 230.	(ii) Class in a circle, swaying away from padded pointer swung by teacher. Fig. 231.
(iii) Swaying. (The simplest and most natural mode of avoiding a blow.) Fig. 229.		(iii) Skipping (see Skipping Section).

A. (i) At the moment of impact, the fist should be clenched with the thumb round the first two fingers, and the back of the hand outward.

(ii) Left shoulder well forward and the weight of the body behind the blow.

(iii) The action should come from the knee and ankle joints, and not from the hip joint. Explain the value of balance in swaying, and the use of the co-ordinated movement in avoiding blows, countering, and supplementing power in punching.

B. (i) The Punch to be delivered faster than in Phase I, but still within the ability of the catcher.

(ii) To be used as a check for mistakes observed in (i). It is carried out without advancing, and with strict attention to co-ordination of arm, body and leg movements. The teacher can either take individuals while the remainder carry out (i), or gather the class round him for demonstration purposes, later allowing each pair to practice at the sack and encouraging the pupils to criticise each other.

C. (i) Similar to Phase I.

(ii) A practical illustration of the value of swaying. A padded glove fixed to a pointer affords protection (see page 236).

(iii) A good training exercise. Aim at lightness, good body position and deep breathing (see Skipping, p. 237).



FIG. 228



FIG. 229



FIG. 230



FIG. 231A



FIG. 231B

PHASE IV

A.	B.	C.
(i) Footwork : moving right (left) and circling (mainly to the right).	(i) With both hands (later one hand) catching fist, with footwork.	(i) Throwing and catching the medicine bag with footwork.
(ii) How to use the boxing pad with all footwork, and for various punches. Fig. 232.	(ii) Punching the boxing pad with footwork.	(ii) Throwing and catching the medicine bag, thrown between legs, overhead, and sideways.

A. (i) The class to practice in front of the teacher as in the preceding phase.

(ii) More explicit illustration than in Phase II (see page 222).

B. (i) The punch to be delivered as fast as possible consistent with the ability of the catcher. Introduce catching with one hand, without footwork. *Gloves* may be used at this stage, but are not essential for the practice as knuckle pads serve the purpose.

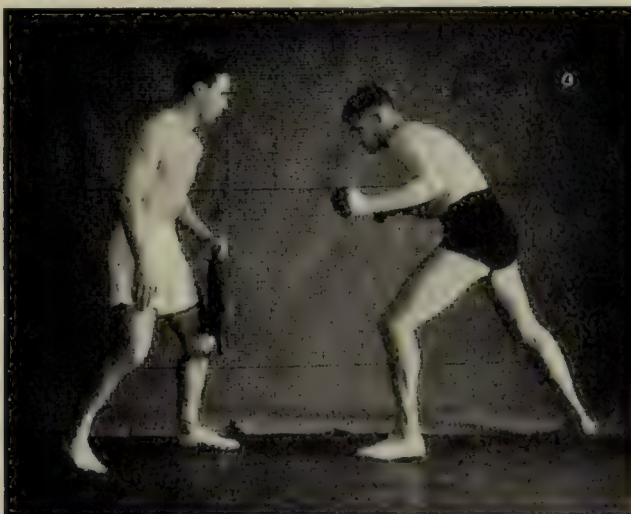


FIG. 232A

C. (i) The pairs must keep on the move. The thrower must endeavour to throw *at* the catcher, and not wide of him with a view to the catcher moving laterally to secure the catch. The catcher by keeping on the move will teach the thrower correct timing.

(ii) For suppling and strengthening the body. To be done energetically.

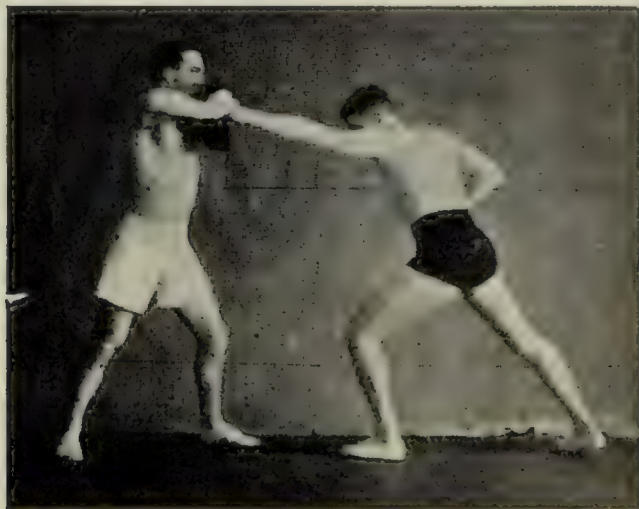


FIG. 232B

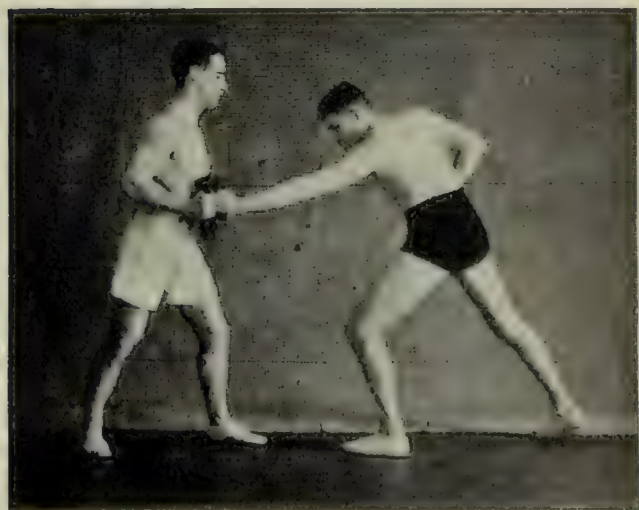


FIG. 232c

PHASE V

A.	B.	C.
(i) The right hand block guard for a left lead to point (Fig. 233) and right forearm (or glove) guard for mark.	(i) Block guard in pairs against left lead.	(i) Throwing medicine bag with footwork in groups of three with two bags.
(ii) The block guard and counter (also with boxing pad).	(ii) Block guard with counter at point or mark.	(ii) Skipping on alternate feet.
	(iii) Boxing pad: block imaginary lead, and counter at point or mark.	

- A. Demonstrate only.
- B. (i) The punching should be moderately slow but strong.
(ii) Counter slowly at first.
(iii) Hold the pad close for counter, aim at getting a simultaneous block and counter. Note.—The sack should be employed here for developing power.
- C. (i) A type of “ Dodge Ball ”. One player stands in boxing attitude between the other two, who face him about five feet away and throw the bags at him in fairly rapid succession, endeavouring to hit him above the waist. The centre player tries to avoid the bags by employing correct footwork, and when hit changes places with one of the throwers.
(ii) Skip lightly, on the toes, and vary by lifting knees high.

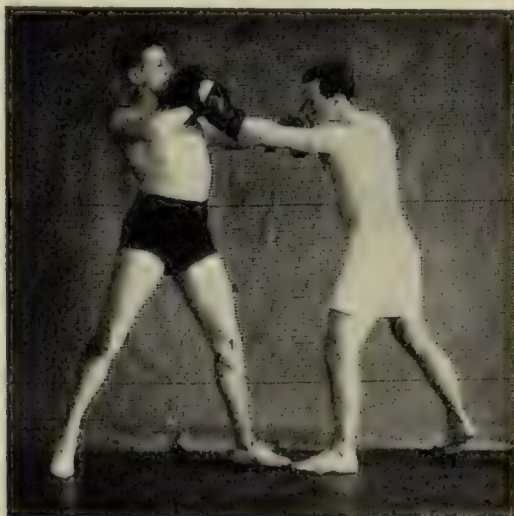


FIG. 233

PHASE VI

A.	B.	C.
(i) The Feint.	(i) With both hands (later one hand) catching fist, the punch being delivered after a feint.	(i) “ Circle Touch Ball ” in boxing attitude.
	(ii) Feint and punch with the boxing pad.	(ii) Skipping with feet closed, heels together.

A. (i) An effective feint is one of the most difficult things to perform. This phase will probably occupy more than one lesson. A feint is best taught in three stages :—

- learn the movements of head, feet and hands separately ;
- combine the movements of head and feet, with hands behind back, and
- combine the movements of head, feet and hands and work for co-ordination.

B. (i) After one or two lessons the punching can be made competitive, gloves being used. A novice’s ability to defend himself with both hands can thus be put to the test.

(ii) Go slowly with this practice or bad habits may result. Feint left at pad when held low or in "mark position", punch at pad immediately on its change to "point position," and vice versa. Aim to obtain correct distance after the feint.

C. (i) Encourage feinting in this game. (Selling the dummy.)

(ii) Spring strongly. Body well stretched, alight on toes and make full use of ankle and knee joints to avoid jarring.

PHASE VII

A.	B.	C.
(i) Deflecting or parrying a lead. Fig. 234.	(i) Deflecting a left lead at point or mark with the right hand.	(i) Deflecting a thrown medicine bag: in groups of 4 with 2 bags.
(ii) Deflecting a lead and countering.	(ii) Deflecting a left lead at point, and countering to point. (iii) Boxing pad: deflect imaginary lead, and counter at pad.	(ii) Touching feet with pointer, in a circle or in pairs.

A. Demonstrate only. Leading is done with left at point or mark, deflecting is done with right.

(ii) Counter with left. The act of deflecting must be a sharp tap.

B. (i) At first stationary and the leading slow, later on the move and leading fast.

(ii) Guard a lead before countering, the pad to be held close for the counter.

(iii) As in (i).

C. (i) Similar to Phase V but with three throwers forming a circle. The player in the centre in this case endeavours to deflect each bag thrown instead of trying to avoid it by employing footwork. Insist on correct boxing attitude.



FIG. 234

(ii) An exercise for speeding up footwork. The front foot must not merely be drawn back or lifted from the ground, but a correct retirement with both feet must be carried out.

PHASE VIII

A.	B.	C.
(i) Ducking ; slight, low. Figs. 235 and 236.	(i) Slight Duck outside (inside) against a left lead at point.	(i) In a circle ; low duck to avoid a pointer swung by the teacher.
(ii) Ducking and countering.	(ii) Slight duck outside against a left lead to point and counter. (iii) Boxing pad : duck imaginary lead and counter with left to pad.	(ii) " Dodge Ball " with medicine bag.

A. (i) Demonstrate. Explain that a slight duck used against a left lead at point frees both hands. The duck outside, i.e. to right, is safer than inside. Explain how a duck is used against a swing, and carried out by a slight bend of both knees.

(ii) Teach the counters. Left to point or mark, and Right to body.

B. (i) Duck obliquely, i.e. forward to right or left, and keep the eyes on the opponent's hands.

(ii) Taken in two ranks under the teacher's directions before working independently in pairs. Use the sack for correcting faults in left counter to mark.

(iii) Partner holds pad firmly for counters.

C. (i) To teach how to time a swing and employ a low duck correctly.

(ii) One boy stands in boxing attitude in the centre of a circle formed by the remainder, and the bag is aimed at his head. The game teaches quick ducking and agility in avoiding the bag. A duck should be used if the bag is coming at head-height, footwork if it is coming lower.



FIG. 235



FIG. 236

PHASE IX

A.	B.	C.
(i) Slipping.	(i) Slipping a left lead. Fig. 237.	"Aunt Sally" in groups of not more than 10.
(ii) Side Stepping.	(ii) Side Stepping rush, or lead. Fig. 238.	
(iii) Slipping and Countering.	(iii) Countering.	

(The essence of Ducking, Slipping and Side Stepping is to move late and quickly.)

A. (i) Demonstrate, and explain the value of slipping when in a corner.

(ii) Demonstrate. Teach side stepping to right and left. (Right is the safer.)

(iii) Demonstrate.

B. (i) The lead made slowly at first.

(ii) A quick step to the right and slightly forward.

(iii) Side step to the right a straight left lead and counter with Left to Mark or Point (Later with Right-cross, and uppercut).

C. The players stand in a line, each with a bag, one player, the "Aunt Sally", stands facing them in boxing attitude and 10 feet away. The players in the line throw their bags at him in quick succession (not necessarily in regular order), and the "Aunt Sally" catches, deflects, ducks, slips or side-steps as he thinks fit.

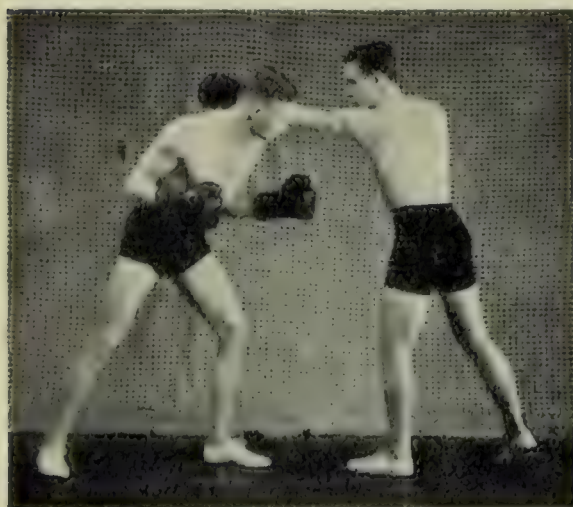


FIG. 237



FIG. 238

MORE ADVANCED PHASES

I

A. Straight right lead following left feint.

B. (i) Feint left at point (or mark) and straight right at point (punching sack).

(ii) The same at boxing pad.

(iii) The same in pairs, the feint to be answered and the punch blocked with right hand.

C. (i) Medicine bag tennis.

- (ii) Throwing and catching the medicine bag, using the right hand for throwing.

II

A. (i) Hook punch.

- (ii) Forearm guard for lead at body.

- (iii) Forearm guard and counter.

B. (i) Hook punch at boxing pad.

- (ii) Guard body with forearm and glove against left lead at mark, or against right lead at mark preceded by left feint at point.

- (iii) The same, and counter with left hook at point.

C. (i) In pairs : throwing and catching in exchange 2 medicine bags.

- (ii) Skipping with feet changing.

III

A. (i) Upper cutting.

- (ii) Ducking, and countering with upper cut.

B. (i) Upper cut with boxing pad. Fig. 239.

- (ii) Duck inside left lead to point, and counter with right upper cut.

- (iii) Duck outside right lead to point, and counter with right. Fig. 240.

- (iv) Duck inside right lead to point, and counter with left upper cut Fig. 241.

C. (i) Volley Ball with light medicine bag.

- (ii) Throwing the medicine bag backwards over the head as far as possible with both hands.

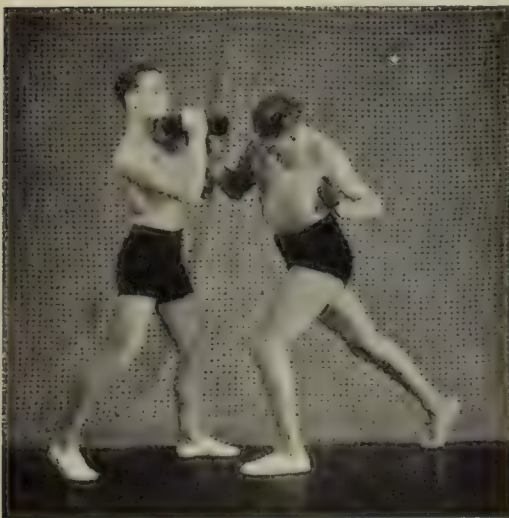


FIG. 239



FIG. 240



FIG. 241

IV

- A. (i) Stopping.
 - (ii) Cross-countering.
 - B. (i) Stopping opponents left lead at mark by a straight left at point.
 - (ii) Cross-countering with the right the opponent's left lead at point.
- Fig. 242.



FIG. 242

- C. (i) Timing a swinging medicine bag with the right.
- (ii) Skipping on both or alternate feet with the rope crossing.

V.

A. (i) Guarding with the forearm a left or right swing to point.

(ii) The same, and countering.

(iii) Covering up.

(iv) In-fighting.

B. (i) Guard with the right (left) forearm a left (right) swing to point.

(ii) The same, and counter with right to point or left to head (left to point or right to head).

(iii) In-fighting with boxing pad. Fig. 243.



FIG. 243

C. (i) Guarding head with forearm from medicine bags thrown at it from an angle right or left.

(ii) Skipping, passing the rope twice under the feet at each skip.

FOUR RING PRACTICE

Method: For class of 20.

Before distributing the class as shown in the diagram the Instructor should give full detail and explanation of the procedure.

On 'Time' being given all commence to work and continue to do so for one minute.

On the command 'Stop', one pair moves from each ring as instructed and the practice continues.

The method of changing is as follows:

	Ring No.	Ring No.
A pair from 1	goes to	2
: : :	2	: : 3
: : :	3	: : 4
: : :	4	: : 1

until all have passed through all four rings.

The 'rings' can be roped off as shown in this diagram or marked out with benches and on occasions team corners can be used.

Whenever possible No. 2 ring at least should approximate to a boxing ring.

No. 1 Ring.

Four pairs practising lessons already taught.

No. 2 Ring.

One pair with gloves on boxing. Watched by Instructor

No. 3 Ring.

8 doing training exercises, i.e. skipping, using punching pad and sack and medicine bag.

No. 4 Ring.

One Pair practising various punches using punch pad.

Apparatus (other than boxing gloves)

- 1. Medicine balls, 3-7 lbs. in weight. Fig. 244.
- 2. Boxing Punch pads. Fig. 245.
- 3. Knuckle pads. Fig. 246.
- 4. Punching bag or sack—an ordinary sack filled with straw and so hung that, if necessary, it can be put up and taken down quickly. Fig. 247.
- 5. Pointers—thin broom handles with a pad at one end. Fig. 247.
- 6. Skipping ropes.

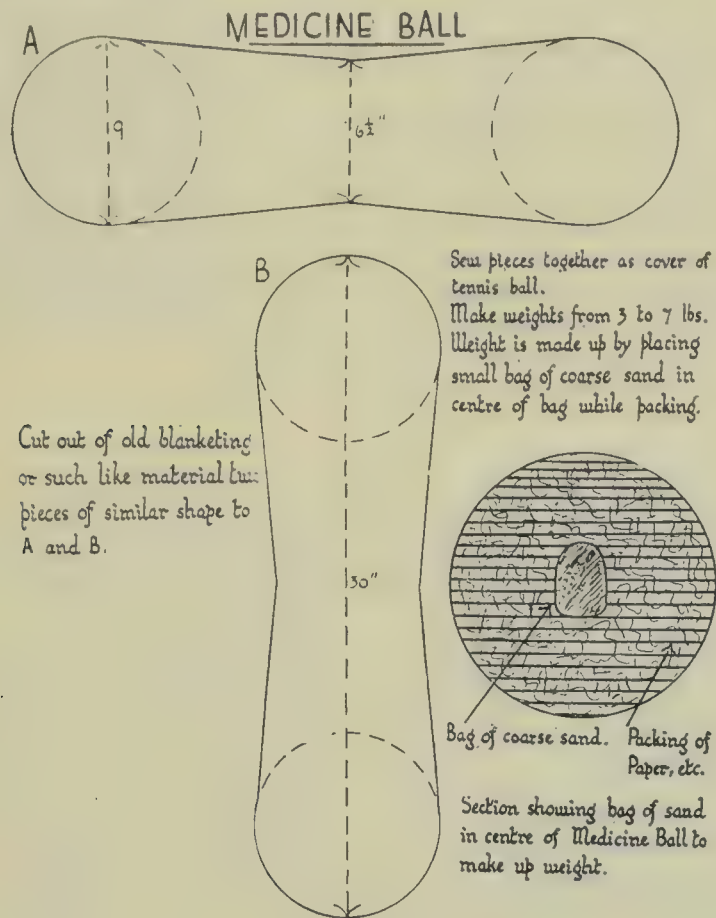
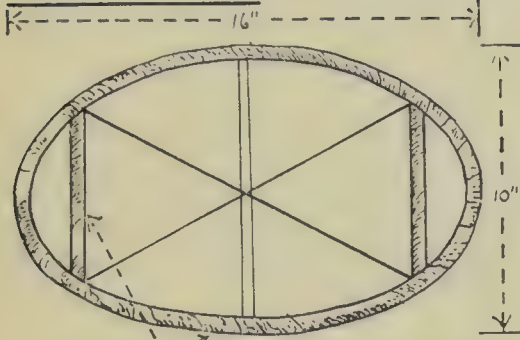
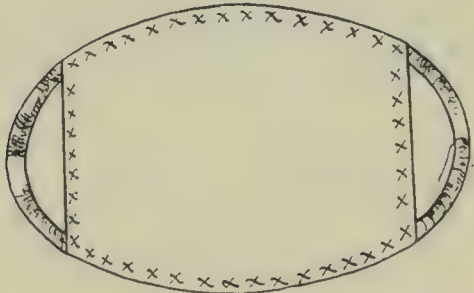


FIG. 244

PUNCH PAD



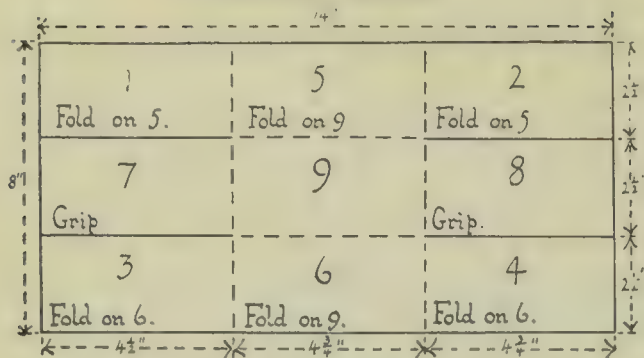
Outside Frame and handles of stout iron wire bound with cloth or old blanket. Struts of thinner wire.



Covered with old cloth or blanket and sewn round handle struts. Leave one end open for packing with coir cotton waste or other suitable material, then sew up.

FIG. 245

KNUCKLE PAD



Cut material (soft cloth or blanket) according to diagram or in different sizes to allow for size of hands.

Cut along black lines, fold along dotted lines as directed.

Lay knuckles on pad thus formed and sew 7 and 8 over to form grip.

FIG. 246



FIG. 247

The Boxing Punch Pad

1. The advantages of the boxing punch pad over fixed punching appliances are :—

- (i) That the appreciation of distance as well as punching power can be developed.
- (ii) That a boxer must use his eyes and brain.
- (iii) That instead of a boxer punching according to his own fancy, as he does against a punch-ball or sack, he is trained to suit his blows to the "opening" given, as in a real bout. It is this faculty of being able to adapt his blows to the opportunities offered which distinguishes a good boxer from a poor one.

2. The hits which can be taught with the boxing pad are :—

- (i) The straight left and right.
- (ii) The right and left hook.
- (iii) The right and left upper cut.
- (iv) In-fighting.

3. *Method of using the boxing pad* (see Figs. 226, 232, 239 and 243).—The boxing pad requires a *holder* to hold it, who offers varied "openings" to the *boxer*. The pad should be held at the height of the boxer's point or mark, according to the nature of the punch. It should be held quite steady : if it is jerked forward it will jar the boxer's wrist, and if jerked backwards the boxer will miss and jar his elbow joint. "Distance" should be constantly altered. "Openings" are given in the following manner :—

- (i) *For a straight left*, the holder holds the left handle of the pad with his left hand, across and well to the right side of his body at any height above the waist ; his right hand is held ready behind the pad (not touching it) to seize the right handle, or to stop the pad being hit back too far. He stands with the left leg

advanced and with the weight of the body on the right leg, and should always "give" to the blow, and for a very hard one allow his body to pivot round on his right leg.

- (ii) *For a straight right*, in the same way as in (i), but with the position reversed.
- (iii) *For left and right hook*, as in (i), but with the pad turned at the wrist so as to face inwards.
- (iv) *For left and right upper cut*, as in (i), but with the pad turned face downwards.
- (v) *For in-fighting*, the pad is held rigidly, close to the body and low down, the jar of the blows on the pad being taken by the arms which "give" backwards like springs.

The blows must be delivered at the centre of the pad. When the holder holds the pad at his side the boxer must act on the defensive and conform to the movements of the holder, and must not attack until the holder shows another "opening". The pad should never be dodged.

Skiping



FIG. 248



FIG. 249

The value of skiping as a suitable form of exercise for youths and men is not always fully appreciated. It is an activity which can easily be practised by individuals in confined spaces and at odd times, as well as by organised classes in hall or gymnasium. As an adjunct to the usual physical training exercises the effectiveness of a few minutes skiping is beyond question. It is a most strenuous form of exercise and benefits the whole body, particularly when good style is maintained, but intensive methods of skiping without regard to ease of movement and good form for the sole purpose of improving stamina and condition are not advocated for general use. Skiping is perhaps the best substitute for the daily sprint or run advocated for health's sake, and those who perhaps have

not used a skipping rope since childhood days will be surprised how quickly skipping finds out a poor condition of "wind and limb" and general athletic unfitness.

Continuous free jumping into the air is stimulating but when a swinging rope is introduced the activity at once acquires greater purpose and interest. Practice is encouraged by improved performance, and increasing physical fitness is measured by the ability to skip comfortably for longer periods, thus providing an added incentive for the frequent and regular use of the skipping rope.

Many men perform daily a few special movements of body and limbs with a view to keeping muscles in condition and joints supple: generally, however, the exercises used do not sufficiently stimulate breathing to keep the body in a fit state for active exertion, and it is suggested that the addition of regular skipping would provide a simple and effective means of so doing.

Although skipping may usefully be given a more prominent place in physical training schemes, it is not suggested that more than 5 to 10 minutes should ordinarily be devoted to it, except perhaps for those who desire to become skilled in more advanced work. The latter, however, is considered to be outside the scope of this book, and as suitable publications are available, only easy skipping movements are referred to in the paragraphs which follow.

The usual place for skipping in the gymnastic lesson is towards the end when the body is prepared for the more vigorous types of activity, and it will often be found convenient to make skipping one of the group activities.

Apparatus.—It is desirable that there should be a rope for each member of the class, and in any case there should be sufficient for one team. The length of the ropes should be from 3 to 4 yards, preferably fitted with wooden handles, and in addition three or four ropes 6 to 8 yards in length for group skipping.

Skipping Movements.—Strictly speaking the plain skip step is a light leap or spring from one foot to the other either on the spot or on the move, but skip-jumps with or without rebound and with the heels together are more commonly used. Ease of movement and good poise are essential, therefore in the early stages emphasis should be laid on spring and a well stretched body. Skipping with the knees well up is a variation which increases the abdominal effect.

The spring is obtained by a slight bend of the knee(s) followed by a strong thrust from the floor off the toes.

The landing, which should be light, is made on the toes, the ankle and knee joints respond with a slight contraction in order to prevent jarring and to place the muscles into the requisite state for the next spring.

For turning the rope the arms may be held in line with the shoulders or at lower levels. In every case care should be taken to keep the chest open and the head erect.

Plain Skipping.—(a) Forward: Starting with the rope at the back, swing it to the front over the head and under the feet. In "common time" take two springs to one turn of the rope (jump with rebound), in "quick time" take a spring at each turn of the rope.

(b) Backward : Starting with the rope in front, swing it forward and over the head to pass under the feet from behind, in common or quick time as above.

(c) Turning : Turn the body in a named direction, i.e. to right, left or about while continuing to skip.

In group skipping using a long rope, after timing the swing of the rope has been mastered and running in and out presents no difficulties, various exercises of plain skipping may be given under direction. Combinations of movements and forms of competition will suggest themselves to Leaders.

High Stepping.—Spring from one foot to the other raising the knee to the level of the hip. When performed on the move the rope can be passed under the foot at every step or at alternate steps.

VI. WRESTLING

(For " LIFTS "—not " THROWS ")

Wrestling is a form of athletic and gymnastic exercise which was cultivated and encouraged in ancient times and which was popular in England in the middle ages. It may be of some interest and value for these preliminary remarks to include at this stage a brief description of the better known systems, in order that the adapted method which this chapter advocates for use may be better understood.

In the Cornwall and Devon style, holds above the waist are the rule, and to be fairly thrown two shoulders and one hip, or two hips and one shoulder must be on the ground.

In Lancashire the wrestlers are allowed to trip and to catch hold of any part of the body in order to throw the opponent to the ground, and there wrestle to get both shoulders down.

The Cumberland and Westmorland style requires a prescribed hold to be taken up before play commences, after which the bout is lost to the competitor who first loses hold or falls to the ground.

The " catch hold first down to lose style " is of more recent origin and the utmost simplicity distinguishes it. The men on closing must not grip lower than the waist and the competitor who first touches the ground with any part of the body other than the soles of the feet is the loser.

Of these systems only the last two are at all possible for a class activity in a physical training programme of an Institute or Club, and even these systems are not altogether suitable since the aim of them is to throw an opponent down, and consequently, for safety, considerable floor space and a large supply of expensive mats are essential.

For these reasons, and because it is felt that a modified and game form of wrestling taught progressively will make a strong appeal to many youths and provide attractive variety, the following pages describe a method which eliminates the throw and fall, requires no apparatus, and enables the whole class to be exercising at the same time.

The scope and interest of the scheme is by no means as limited and circumscribed as, at first sight, it might be thought to be: the variety of " play " for instance which leads up to the various " holds ", and the resulting manoeuvres before a " lift " is achieved afford ample movement and strong exercise. Both strength and agility are required, and equally important is the mental alertness called for to master and apply the technique of the game skilfully.

It is considered therefore that this adapted form of wrestling will provide a useful class activity for physical training sections in evening Institutes and in connection with voluntary organisations and that it will contribute towards the popularity of Recreational Physical Training in such establishments.

Rules and Conditions—Bacon's Style.

1. Wrestlers shall compete for a " lift " only, i.e. each shall endeavour to lift his opponent clean off the ground.

2. For class instruction and practice only the holds taught shall be allowed. For more advanced individual work the contestants may take any other suitable holds, but any grip which inflicts pain is not allowed. Holding an opponent's clothing is not permitted.

3. Wrestlers would normally be paired according to weight, but for class work height, strength and skill should also be taken into consideration.

4. Soft gym shoes must be worn. Belts or garters with metal fastenings are forbidden. Finger nails must be trimmed short. A suitable attire consists of shorts, and a singlet if desired.

5. A bout shall be terminated by a "Lift" or the best of three "Lifts", whichever is convenient. Should no "Lift" be scored within a period of five minutes the bout shall be won by the wrestler who has scored most points under Rules 7 and 9.

6. A wrestler may place his hands on the ground at any time but no part of the body other than the hands and feet may touch the ground.

7. Falling down, or touching the ground with any part of the body other than the hands or feet is penalised by the loss of one point.

8. Locking with the legs to prevent "Lifting" is permissible.

9. If a complete "Lift" be prevented by a leg lock which is not immediately broken, one point only is awarded to the "lifter".

10. Whenever a point is gained under Rule 7 or 9 the contestants shall "break" and commence wrestling afresh.

11. The loss of three points is equivalent to a "lift".

12. Deliberately throwing an opponent is a foul and disqualifies the thrower.

13. Deliberately falling to prevent being "lifted" is penalised by the loss of the bout.

14. Tripping may not be used to throw an opponent off his balance, but the leg may be raised as a lever to assist a "lift".

15. For competitions, wrestling shall take place within a circle from 10 to 15 feet in diameter. For mass work it will be sufficient for the class to be opened out to double arm intervals.

16. The Teacher will take general control and his decision on any point will be final; the competing pairs should, however, conduct their own bouts and acknowledge the result.

17. The starting position shall be the neck and arm hold and wrestling shall commence on the announcement of "Time". The duration of a bout shall be limited to 5 minutes unless previously terminated by a "lift".

Hints to Teachers

As compared with boxing it is realised that few teachers will have much knowledge and practical experience of wrestling and for this reason full details of the lifts and counters are given. Just how much or little can be accomplished at each lesson must depend upon circumstances.

What is important for the teacher always to bear in mind is, that the interest and satisfaction of the pupil in a combative sport of this nature will only be gained and retained if he enjoys the work and feels that he is making progress and acquiring stamina and physical development.

Demonstrations must be clear and convincing and although sufficient time must be given for the class to practise and perfect each move taught, it must not be forgotten that the keener men will be working hard and that too long spent at one thing without a change will be tiring and

boring. It is advisable, therefore, to plan the lessons in order to get through the learning phases reasonably quickly consistent with thoroughness. The Teacher's aim must always be to keep the work stimulating and interesting.

The competitive element can be introduced by recording the aggregate successes of each class for specific lifts within a set time limit and with the whole class working, and occasionally team and class champions may be found by individual competition, but the latter should not be unduly encouraged in class time.

This type of wrestling, after the initial instruction has been completed, is not of itself sufficient for a complete physical training lesson, but a place may be found for it in Part II (i.e. the more recreative part) of a gymnastic Table.

When for special reasons the wrestling cannot follow a period of physical training, the first few minutes should be devoted to exercises which will warm up the students and prepare them for the harder work to follow. For this purpose brisk activities including skipping, jumping and suppling exercises are suitable.

A suggested order and division of time for a lesson of instruction lasting 45 minutes is :—

- 10 Minutes Introductory exercises (when necessary) and revision of work previously taught.
- 15 Minutes Explanation and demonstration of the " Holds " and " Lifts " to be learned and practised by the class.
- 15 Minutes Wrestling, restricted to " Holds " already taught.
- 5 Minutes Competitive activity—generally a game in which wrestling action can be used ; the lesson invariably finishing with a few corrective and postural exercises.

Course of Instruction

The following scheme is intended as a guide to assist teachers to plan a course of Instruction on progressive and systematic lines.

LESSON I (Lifts from the Front)

- (a) INTRODUCTORY TALK ON WRESTLING AND INTRODUCTORY EXERCISES.
- (b) ARM AND NECK HOLD. Fig. 250.
- (c) WAIST HOLD, AND DEFENCE. Fig. 251.
- (d) GAME : TUG OF WAR FROM ARM AND NECK HOLD.

Details

(b) This hold is the starting position for every bout ; its object being to ensure a fair and equal start. The hold may be broken immediately a bout has commenced. Opponents stand face to face about one pace apart, placing right hand round each other's neck and the left hand on the other's upper arm.

(c) Encircle opponent's waist with both arms from the front. So soon as the hold is obtained press forward with the head to prevent countering, and then lift.

The fencing movements leading up to the front waist hold have but one object in view, i.e. to obtain the inside position with the arms.

Defence. Prevent opponent from obtaining inside position in the preliminary sparring. If the hold has been obtained force holder's head back by pressing the heel of the hand against his chin.

(d) Class by teams in 2 lines. Each player tries to pull or push opponent across room. The side with most successes wins.

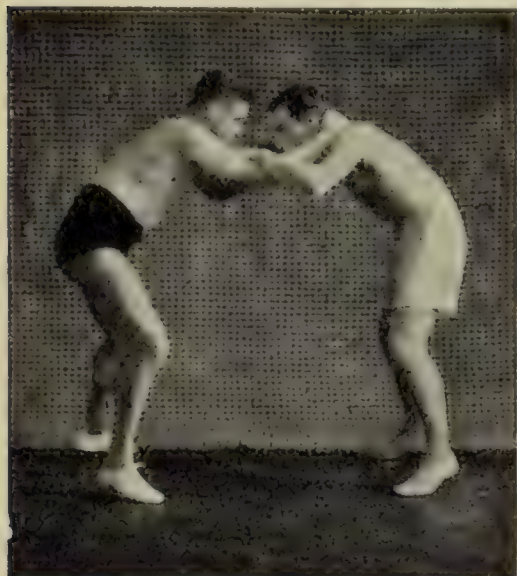


FIG. 250



FIG. 251

LESSON II

(a) INTRODUCTORY EXERCISES AND REVISION OF LESSON I.

(b) WAIST AND THIGH HOLD, AND DEFENCE. Fig. 252.

(c) GAME : WHEELBARROWS THAT WILL NOT GO.

Details

(b) This hold is usefully employed when a position close enough for a full waist hold cannot be obtained. Spar, as in the "waist hold", for the inside position, and grip round the waist with, say, the right arm, at the same time seizing your opponent's right thigh from the outside with the left. Lift.

Defence: As in the waist hold, and withdraw legs.

(c) A competition game for class teams.

The legs are held under the arms at the knee. The wheelbarrows resist being propelled straight forward either by pushing back with the arms or going off to one side or the other.



FIG. 252

LESSON III

- (a) INTRODUCTORY EXERCISES AND REVISION OF HOLDS PREVIOUSLY TAUGHT.
- (b) SHOULDER (NECK) AND THIGH HOLD, AND DEFENCE. Figs. 253 and 254.
- (c) WRIST AND THIGH HOLD (FIREMAN'S LIFT), AND DEFENCE. Fig. 255.
- (d) GAME : RELAY, EMPLOYING FIREMAN'S LIFT.

Details

(b) From the ordinary neck and arm (starting position) hold, suddenly reach forward with the left arm for a thigh hold, whilst retaining the neck hold (or shift grip to the top of the shoulder) with the right hand. Lifting is performed mainly from the grip on opponent's thigh.

Defence : Withdraw legs.

(c) Grasp your opponent's right wrist in your left hand. Duck under the same arm drawing it well down over your left shoulder. Pass your right hand between opponent's knees and grasp his right leg. Lift until he is balanced across your shoulders.

Defence : Force your opponent's head down as he dives forward, and withdraw legs.

(d) The teams stand in files behind a line. At a distance of 30 to 50 feet is another line parallel with the first, behind which the leaders stand facing their teams. Each leader runs to the other line and carries the next player on his back across the opposite line and then takes his place at the back of his team. The player who was carried repeats what the leader did, but remains behind the line opposite the team. This is continued until each player has been carried and has carried another player. The leader is the last in the team to be carried. The first team to get all its players across the line wins.



FIG. 253



FIG. 254



FIG. 255

LESSON IV

- (a) INTRODUCTORY EXERCISES. REVISION.
- (b) LIFT, FROM BOTH THIGHS, AND DEFENCE. Fig. 256.
- (c) THE HEAVE, AND DEFENCE. Fig. 257.
- (d) GAME : PUSHING CONTEST.

Details

(b) Dive forward under your opponent's arm and clasp him firmly round both thighs. Your shoulder should be pressed against him. Then lift.

Defence : Withdraw the legs or, if your opponent has secured a partial hold, press his head downward.

(c) Quickly dive under your opponent's left arm, passing your head, shoulders and left arm between his left arm and trunk. Pass your left arm across the back of his waist and your right arm under his abdomen, retaining a relative "front to front" position. Join hands if possible and lift.

Defence : Consists of a counter heave, since both wrestlers are in the same position.

(d) Two players stand facing each other with both arms stretched above the head. Each stands with the right or left foot forward and presses the palms of his hands against those of his opponent.

The object is to force back the opponent over a given mark,

Extra force may be exerted by using body pressure.

Variation : The arms may be stretched sideways and fingers interlaced.



FIG. 256



FIG. 257

LESSON V

(a) INTRODUCTORY EXERCISES. REVISION.

(b) FORWARD ELBOW HOLD AND TIP. Fig. 258.

(c) FORWARD CRUTCH HOLD.

(d) GAME: BOAT RACE IN PAIRS—RELAY. (See Fig. 285 (c), page 273.)

Details

(b) Grasp your opponent's opposite wrist from the inside, knuckles inward, and suddenly drop downward and forward passing your shoulder inside his arm. A forward elbow roll position is thus secured. Any grip—preferably a leg grip, since lifting is required—can be taken with the left hand prior to lifting.

Defence: Strain the weight backward and withdraw feet, and if the hold be secured, force your opponent's head down whilst pulling your arm free.

A counter lift may be obtained sometimes when your opponent is reaching under for, say, a leg grip, by stretching over his back, seizing him by both legs and lifting.

(c) This hold is a variation of the Shoulder and Thigh Hold (see Fig. 253, page 244) and is obtained in much the same way except that the hand is passed between the legs and the lift is accomplished from that position.

Defence: Force your opponent's head away and withdraw your legs.

(d) Two or four teams divide their players into pairs. Members of the first pair of each team get ready by sitting down facing each other, one on each side of the starting-line. Each player sits on his partner's feet, one having the knees together and the other having them apart. The knees are bent until the hands can rest at arm's length on the partner's shoulders.

The progress of a pair is made by a backward and forward rocking movement, accompanied by an alternate slight drawing up and stretching of the knees. The race should be a short one.



FIG. 258

LESSON VI

- (a) INTRODUCTORY EXERCISES. REVISION.
- (b) FORWARD CHANCERY AND SWING. Fig. 259.
- (c) TURNING AN OPPONENT.
- (d) GAME : PEG WRESTLE.

Details

(b) Jerk your opponent's head forward and downward with the left hand, at the same time passing your right arm underneath his left arm from the front, securing his head between your arm and right side. Your left hand should grasp his right upper arm or you may secure a grip similar to that of the right arm. Lift and swing to the left.

Defence : (1) Force your opponent's arm down and so prevent him from getting lifting power, or (2) Counter with " fireman's lift ", or later (3) " Flying mare ". See Lesson VIII.

(c) This can be accomplished in a variety of ways and is responsible for much arm fencing. The following are in ordinary use :—

- (1) Pulling an opponent's opposite arm (elbow) forward and across his body.
- (2) Pulling an opponent's diagonally opposite arm or elbow forward ; against strong resistance the aggressor may be able to jump behind his opponent.
- (3) Pushing an opponent's elbow upward and sideways when he has a Neck Hold.
- (4) Lunging forward and taking a diagonally opposite leg hold followed by a quick step round with the rear foot.

(d) (1) Two players face each other, feet astride, holding two pegs, one in each hand, grasped at opposite ends. By twisting, lifting and turning the wrist and arm, each player tries in a given time to wrest the pegs from his opponent. Hugging the pegs to the body or legs is not allowed nor must the feet move more than is necessary to preserve the balance. Sudden snatches should be avoided. When one peg is lost, the freed hand must be held behind the back. A mark is given for each peg won. (2) As before, except that only one peg of greater length is used ; the hands grasping alternately, the width of the shoulders apart, and if the right hand is at " under grip " the left hand would be at " over grip ". The feet should be astride and kept as still as possible. Once a hand has lost grip, it may not be replaced.



FIG. 259

LESSON VII (Lifts from Behind)

(a) INTRODUCTORY EXERCISES. REVISION AND LEG LOCKS.

(b) REAR WAIST HOLD. Fig. 260.

(c) REAR WAIST AND CRUTCH HOLD. Fig. 261.

(d) WAIST HOLD AND HALF-NELSON. Fig. 262.

(e) GAME : SADDLE AND NAG.

Details

(b) When your opponent has been turned, as previously explained, the Waist Hold as from the front is used.

Defence : Avoid being turned, but if turned, prevent the lift with the leg locks or by bending forward from the waist.

(c) Instead of passing both arms around the waist as in the Rear Waist Hold, one arm should be passed between your opponent's thighs thus providing for a more powerful lift.

Defence : Limited to leg lock when once the hold is obtained, although "sitting" on your opponent's arm may prevent him from lifting.

(d) Encircle your opponent's waist with one arm from the rear position, at the same time passing your disengaged arm forward and upward between his body and arm, placing the hand firmly behind the neck Lift.

Defence : Bend the body forward at the waist or use leg locks.

(e) This game is similar to leap-frog, and can be played by two equal teams. One team forms the nag as follows : One player stands with his back against a wall, another facing him bends forward, places his head or shoulder against the body of the other, and holds him round the waist ; the other players tail on behind, each tucking the head well down at the side of the next in front, holding him round the waist and bracing the shoulder against him.

When the nag is formed the riders running from behind leap-frog one after the other on to its back ; the first rider jumping as far forward on



FIG. 260



FIG. 261



FIG. 262

the nag as possible, and the others close up to one another. When all are up, those forming the nag, by bucking, jumping and shaking, but without losing hold of each other or raising their heads, endeavour to dismount the riders while the Leader counts fifty. If a rider touches the ground with any part of his body the nag has won and scores a point and the teams change places.

LESSON VIII (Turning-in Holds that lead to a Lift)

(a) INTRODUCTORY EXERCISES. REVISION.

(b) STANDING HEAD LIFT. Fig. 263.

(c) FLYING MARE. Fig. 264.

(d) THE BUTTOCK. Fig. 265.

(e) GAME : ONE HAND HOP FIGHT.

Details

(b) For this lift an under hold on your opponent's neck, across his face, is an advantage, so that when you turn your back to him with a complete "about turn jump", his head falls naturally over your shoulder. The resulting lift is a simple matter.

Defence : Prevent your opponent from turning in, or if he has got so far, jerk your head backward and force your opponent forward.

(c) From a hold on one wrist turn in to your opponent with a complete "about turn jump". At the same time grasp the upper part of the same arm in your disengaged hand. Bend forward. Your shoulder is now immediately below your opponent's armpit with his arm over your shoulder, *palm downward*. Lift.

Defence : The same as in the Buttock and Head throw. Lift may be stopped with a forward lock.

(d) From a Wrist and Neck Hold (this can be varied later on) completely "about turn jump" transferring the hold from the neck to the armpit by sliding the hand across the back, at the same time pulling the grasped wrist across your body, which should be bent forward from the waist at about right angles. Legs should be slightly bent. Your hips are now completely under your opponent's abdomen and he rests across your back, his head and shoulder being held in the crook of one of your arms and his free arm being pulled closely across your body. Straighten your legs and your opponent will rise from the ground.

Defence : First of all prevent your opponent from turning in by pushing him away with the hand or forearm. If he has turned, lift immediately, before he secures a commanding hold.

(e) Players stand in pairs facing each other, on one leg, each holding his own uplifted foot by the ankle with one hand. If the left foot is lifted they grasp each other's right hands and vice versa.

Each tries by pulling or pushing in any direction to make the other lose his balance. A player may not touch the floor with any part of the body other than the standing foot, nor may he let go the lifted leg.



FIG. 263



FIG. 264



FIG. 265

The scheme of wrestling described above is published by the courtesy of Mr. S. V. Bacon, and copyright by him.

CHAPTER 4

CAMPING

During recent years there has been a great extension of the camping movement and the good results to be gained from a well-arranged camp or camping holiday are becoming increasingly recognised.

For this reason, and because there is scope for further development of organised outdoor life and activities by Clubs and Institutes, the following brief description of essential details connected with camp organisation are included as a guide for those who may undertake such work.

Camping is so comprehensive a subject that no attempt is made in this Chapter to give complete instruction and advice to any individuals or groups who may wish to trek or camp for a week-end or longer. The organiser of such enterprises will however find no difficulty in obtaining full information on all matters in which knowledge and experience are lacking, for many reliable publications exist to which reference should be made by Authorities and Leaders desiring to introduce camping activities.

The following paragraphs, therefore, have as their main object a twofold purpose :—

- (1) To outline the fundamentals essential to successful camping, together with such information as the preliminary enquirer needs.
- (2) Briefly to point out some of the advantages of the pastime, with a view to increasing its popularity among Clubs and Institutes.

Numbers

Camps vary in numbers from the "lone" camper to the large camp of some widespread organisation.

In the opinion of many the maximum number for an average camp from which good results can be obtained is from 30 to 40, but it is of course recognised that with proper organisation much larger numbers can be effectively dealt with. For a large camp the important factor is not the total numerical strength but the percentage of leaders among them under whose immediate control and influence the sub-sections composing the camp are placed. Whatever its size, the camp's success will not depend upon numbers ; apart from the great health advantages, it is in the development of individual interests and the interplay of social influences that the main value of camping rests.

Cost

This will vary according to circumstances, but as a guide a sum of from 10s. to 15s. a week may be regarded as sufficient to cover all charges, except transport. If a savings bank is started in the winter months and a small amount is deposited each week, many will be enabled to go to camp who would otherwise find it quite impossible to pay their way.

Length of Camp

It is seldom advisable to plan a camp for less than a week or ten days, although enthusiastic campers do, of course, derive pleasure and profit from week-end camps or camps of even shorter duration. A fortnight is a suitable period and, from the point of view of the general benefits to be obtained, gives much more than twice the value of a week.

Kit required

The camp equipment will, in the main, consist of the necessary tentage, ground sheets and palliasses; cooking utensils and appliances; tools, including pickaxe and shovel, screening for the sanitary arrangements; games kit; lanterns, buckets, disinfectant, folding tables and forms; Medicine and First Aid Box; rope, string, etc.

The personal kit of each camper should include :—

Two blankets and a ground sheet.

Shorts and plimsols.

Towel, soap, hair and tooth brushes.

Cup, plate, knife, fork and spoon, unless otherwise provided.

Boots or shoes in good repair.

Mackintosh or great-coat.

A cardigan or sweater.

Spare shirt and socks.

Tents

For standing camps the choice will usually be between the bell and wall ridge tents. Both types have their good points and are made in various sizes. The largest bell tent has a circumference of 42 feet and will accommodate 8 to 10 people. The capacity of other tents can be gauged by allowing a floor space of 6 feet by 2 feet for every sleeper. Sufficient head room to stand upright is essential. Small low tents serve for small parties on a tramping holiday when weight of kit is a consideration; for the more permanent camp, however, which is here being considered, the tents should provide ample room for comfort.

In addition to living tents, it is desirable to have a store tent for spare kit and provisions. Whenever possible there should also be provided a large ridge tent in which the whole camp can assemble for wet weather recreations and for sing songs, etc.

The Site

The situation and lay-out of a camp are matters of great importance and in this connection the chief considerations to be borne in mind are summarised below.

The site should preferably be not too public nor too near a road or river, but to be within reach of a sea beach where bathing is safe is always popular. The use of a field in which animals graze should be avoided. Clearly, no recommendation as to any special locality can be given, but important points to be considered are :—

(a) Water and fuel: a plentiful supply nearby is necessary.

(b) Soil: avoid clay and sand.

(c) Aspect: open for sun and view, yet protected to some extent from prevailing winds, but not too near trees, nor on a low level.

(d) Supplies: reasonably near source of supply.

(e) Playing space: even for a small camp a suitable space for games should not be overlooked.

(f) Medical Officer: note the nearest doctor's surgery.

The Lay-out

It is important to ascertain the direction of the prevailing wind as this should influence both the place of the camp and the direction in which the doors of the tents face. It is a mistake to crowd things together and in the lay-out the several parts of the camp should be more or less in the following relative position to leeward of each other :—

Living tents—Store tents (in shade)—Kitchen—Waste pits—Washing place—Latrines—Incinerator.

DETAILS

Tents

The tents should be pitched in orderly fashion in a line or a semi-circle. The kitchen area should be roped or railed off and kept strictly out of bounds and the place where the cooking is done should have some form of overhead shelter.

Fires and Utensils

The choice of camp fire (if stoves are not available) best suited to a particular camp will rest between the built-up variety of bricks and stones and the more efficient trench fire, details of which are found in all camping books, together with lists and descriptions of all necessary utensils.

Buckets, bowls, and large jugs should not be overlooked, nor some form of meat safe or larder.

Latrines, Refuse Pit, and Wash Places

In permanent camps these generally conform to the high standard of health and cleanliness desired. In cases where improvised arrangements have to serve, the same high sanitary standard is possible and should be insisted upon. Details of construction will be found in all camping books.

The most convenient latrine trenches are 3 feet long and 10 to 12 inches wide. One of these will serve for 8 to 10 people.

Meals and Diet

The success of a camp to a great extent depends upon catering and cooking. Plain food in ample quantity should be well cooked and properly served. Salads and fruit are essential and variety in the meals is important. Two good main meals a day are necessary; one must be breakfast and the other either at midday or early evening according to the programme of the day; if out of camp till the late afternoon a packed sandwich lunch will generally meet midday requirements. Cocoa should be provided before turning in.

Planning a Day

The party should be divided into groups, each large enough to carry out all the camp duties. One group should be on duty each day and whenever possible all the remainder should go out and occupy themselves according to a prearranged and prepared programme.

An incomplete and indefinite programme soon palls and a camp routine which mainly consists of idling round the tents and attending at meals gives no real satisfaction. With adolescents it is possible to

appoint " leaders " for the various day excursions which may be organised. There is need therefore for young people who are interested in bird, animal and plant life, in geology and country lore, etc. To fill in spare periods in camp, league game competitions should be arranged, such as Football, Quoit Tennis, Volley Ball, Puddocks, Handball, Rugby Touch, Shinty, etc.

Evening Occupations

These should vary from night to night. Concerts, games, dramatic work, stories and discussion are all possible activities. Leaders to be responsible for the programmes must be appointed, and it is an advantage if they can meet before the camp starts so that ideas and material can be collected. There is a wide field to be developed here by the right type of Leader.

Daily Time Table and Programme

To many casual onlookers a camp may appear to be a " free and easy " affair, but, although a camp should possess an atmosphere of freedom, the responsible Leader must realise from the start that, for a camp to be run efficiently, punctuality in all matters of daily routine and a carefully prearranged programme are essential.

A typical day might well be :—

7.0 a.m.	Reveille, wash. (Nobody allowed to stir before.)
7.30 „	Short spell of exercise or a bathe.
8.0 „	Breakfast, followed by cleaning up of the camp.
9.30 „	General Assembly.
10.0 „	Inspection for tent competition, etc.
10.15 „	Expeditions, returning for dinner at 1 p.m., or games followed by dinner at 12.30 p.m. Dinner to be followed by half an hour's rest.
1.45 } or } 2.15 }	-5 p.m. Free time and games.
5.15 „	Tea.
6.0-7.30 „	Free activities.
7.45 „	Cocoa.
8.0-9.15 „	Sing song, meetings, etc.
9.30 „	Turn in.

Note.—During the siesta after dinner nobody should be allowed to move about. A good book read aloud is a real attraction during this period.

CHAPTER 5

SUGGESTIONS FOR ORGANISERS AND LEADERS

Chapter 1 describes in general outline the desirable features of a suggested scheme of physical training for Recreational Classes. In this chapter special considerations bearing on the organisation and conduct of such classes are discussed in greater detail and the hints on teaching, which are given in each sub-section of Chapter 3, are dealt with more fully.

I. Alternative Schemes

1. A meeting of *one hour*.—(a) If the class has the use of a fully equipped gymnasium and has reached a stage of fair proficiency, gymnastics may very well fill the hour, but where only portable apparatus is available, or where there is no apparatus, a good game should occupy an appreciable portion of the hour.

(b) If, in addition to gymnastics, it is desired to include one of the other recreational activities mentioned in Chapter 3, a suitable arrangement would be to allot 40 minutes to gymnastics and 20 minutes to athletic training, dancing, boxing or wrestling.

(c) For a club connected with a particular sport, e.g. Football, Athletics or Boxing, the evening's exercise might have a strong bias towards that Sport, but it is most important that the general fitness of the body should be improved by means of gymnastics, which, as shown in the sections dealing with these Sports, can greatly increase the effectiveness of all forms of specialised training.

(d) For a "Keep Fit" class, where the ages vary considerably, it will probably be advisable to spend not more than 30 minutes on general class gymnastics and to devote the remaining half-hour to games and/or group activities, the class being divided for this purpose into three or four groups.

With three groups, the two most nearly approximating in age and fitness might compete in a team game while the third worked independently, or games of the relay type, in which the three teams would take part simultaneously, could be organised. In the latter case, the class should be re-arranged to provide as nearly as possible three teams of equal skill.

With four groups, a game might be arranged between the two older while the two younger worked independently at various practices, reversing the arrangement after 15 minutes.

The games and practices should, of course, be adapted to the capacity of the groups. In this way the older members are not over-extended and yet their presence in the class does not act as a brake upon those possessing greater vigour.

2. A meeting of *one and a half hours*.—(a) The programme might be arranged on the lines given in 1 (b) and (c), with longer time devoted to each activity.

(b) Gymnastics should not exceed one hour, and the remainder of the time might be devoted to:—

(i) A game or dancing followed by extra vaulting and agility exercises or by special games and athletic practices.

- (ii) Swimming, Boxing or Wrestling in which case a game should be included in the gymnastic period.

3. A meeting of *two hours*.—Gymnastics, which might occupy an hour, should be followed by one other type of activity, or preferably two.

Where a meeting is of more than an hour's duration, the evening's programme should lose nothing of the continuity, vigour and activity associated with a shorter meeting. In the former case a more ambitious scheme of work should be attempted.

4. *Two meetings a week*.—If satisfactory attendance can be assured, there is a great advantage in organising Recreational Classes twice weekly. Two meetings of one hour make possible the adoption of a wider and more progressive scheme of work whatever the branch of exercise taken up. They also give scope for a more varied programme, e.g. either 1 (a), or 1 (b), or variations of 1 (b) on alternate evenings.

II. Accommodation

1. Where the accommodation for Recreational Classes is unsuitable, as it too frequently is, the Leader may be unable to put into practice methods of instruction similar to those advocated during his own period of training. He may, for example, be required to cope with the disadvantages of cramped space, an unsuitable floor, uncongenial surroundings and lack of gymnastics apparatus. Such difficulties necessarily limit the scope of the work; nevertheless, if they are regarded by the Leader as a challenge to his skill, technique and general resourcefulness, his determination to keep the work fresh and interesting and to allow a cheerful spirit to animate his teaching, will be stimulated rather than decreased.

Consideration of the following points may help to minimise the difficulties of organising the work in a confined space:—

- (1) The class to work in groups or teams across rather than down the gymnasium.
- (2) The class to scatter in loose formation, all facing the centre of the room where the leader takes up his position.
- (3) In a long narrow space to make use of small rather than large circles.
- (4) The run for vaulting, jumping or agility to start in a passage leading into the room.
- (5) For the game, two groups to stand out while the other two play, and the change over of groups to be made frequently, e.g. every five to eight minutes. Those standing out to protect dangerous points in the room.
- (6) The training and use of efficient and trustworthy team leaders.

2. It is a great advantage if the hall or gymnasium can be supplemented by some form of outside accommodation so that during early autumn and late spring the students may enjoy the enlarged interests and profit from the extended training which outdoor work makes possible. For instance:—

An asphalted space enables the introductory section of the gymnastic Table, the group activities and the games to be taken out of doors. Athletic practices can generally be better arranged on asphalt or on well rolled gravel, or even on a small piece of rough ground, than indoors.

The possibility of games and athletics forming part of an evening's programme is, of course, considerably extended if a playing field or recreation ground is close at hand.

3. The extent to which a swimming bath can be used is dealt with in the Swimming Section.

III. Hints to Leaders

On being appointed to take over the teaching of a class, the Leader should find out as much as possible about its personnel. He should, for example, take steps to find out their occupation, age, previous experience of physical recreation, and whether on their weekly half-holiday they are afforded opportunities for taking part in games and athletic activities (running, cycling, etc.) and if not, what are the possibilities of creating that link through the agency of local teams, clubs, or junior organisations.

The interest of a newly formed class must be held from the first, otherwise they are not likely to return. The character and conduct of the first evening's programme will determine to a considerable degree the success or failure of the course. The students will have done a day's work, they may be somewhat sceptical of the pleasure as well as physical value to be derived from organised exercise, they may be self-conscious, and it is probable that a considerable period may have elapsed since they last joined in massed activities ; in a word, they may be anti-social. The work which is attempted must, therefore, be quick, active and exciting ; every second of the time must be occupied ; irritating drill and a rigid adherence to stereotyped class formations must be avoided, and every effort made to hold the interest and attention of each individual throughout. This does not mean that the first evening's programme should consist of oddments taken at random, but rather that it should be planned with special care and foresight, for if those who join find on their first visit evidence of a sound organisation and competent and cheerful leadership, their interest will be stimulated and their enthusiasm aroused.

Attracted in this manner the desire to attend regularly in order to exploit fully the benefits of membership will naturally follow, and this desire will be strengthened by the growing realisation on the part of each student of increasing skill and power of achievement.

It will be seen, therefore, that there is a very intimate connexion between regularity of attendance and the provision of an exhilarating evening's programme and that both are essential for the establishment of a successful course.

Having obtained this initial interest, the Leader can gradually introduce the orderliness and refinement which go with good work. Success in this effort will depend in large measure on the teacher's ability, through inspired leadership, to make the class realise the value and importance of these qualities. In this connexion, it is important that the following routine matters should be strictly observed :—

- (1) Rigid enforcement of the rules of the institute, which should be as few as possible.
- (2) The evening's programme should be conspicuously displayed and its performance to scheduled time insisted upon.
- (3) Punctuality must be stressed and each member made to realise his obligations in contributing to the general welfare of the class.
- (4) Respect for and care of all apparatus must be emphasised.
- (5) Any expedient should be adopted which will save time (a) in

changing over from one group activity to another, (b) in fixing, moving and storing apparatus, (c) in changing for exercise and in using any facilities which may exist for washing.

Interest can be added to the work by recording the weight and height and chest measurements of each student at the beginning and end of each term or course. A general survey may also be made of the growth of the body with special reference to faulty development of chest and spine and to the conditions of the ankles and feet. Assistance in obtaining these records is necessary, and it is desirable that they should be collected without cutting into the evening's exercise. In order to make this possible some members of the class might be asked to arrive earlier or stay a little later than scheduled time. The records of those who could not be dealt with in this way might be taken while team work was in progress. Alternatively, the weighing, measuring and physical survey might form one of the group activities of which the Leader would take charge.

The following is a summary of the factors which play an important part in attracting and holding a recreational class.

- (1) A broad programme of exercise, no effort being spared to widen the interests of the class.
- (2) As much variety of apparatus as possible.
- (3) The instruction to be divided into definite periods and no deviation allowed from the set times.
- (4) The exercise to be very intensive with no breaks or rests.
- (5) Every possible expedient employed for saving time, so that no "dead points" occur in the period.
- (6) Means to be taken to interest the class in their development and physical condition.
- (7) The Leader's sense of humour to be obvious throughout !

IV. The Carry-over to Summer Activities

Although evening activities arranged either by Local Education Authorities or by Voluntary bodies usually close down at Easter, it is most desirable that something should be done for the classes between that time and the autumn. There is greater opportunity during the summer for activities in daylight and under open-air conditions, and there are many who join in the winter activities who find it most difficult to link up with others for the enjoyment of leisure during the summer.

There is, therefore, all the more reason for Organisers and Leaders of the winter activities to aim at creating the club spirit in every class in order to keep the personnel together in units. If the winter programmes have been correctly arranged one result should be that every member of a class is imbued with a love of exercise, and is ready to respond to efforts made to plan summer activities such as games, athletics, swimming, camping, cycling, and rambling. At first the Leaders will be obliged to play the chief part in organisation, but they should ever bear in mind that the essence of a club is its management by its members.

There should be a move towards organisation before the end of the Spring term. It should be possible to do something in the way of Athletics, and in some cases cross-country running may be feasible. Easter finds many hardier youths camping out over the holiday and a start of a few days camping as early as that makes a good introduction. Cycling and

rambling can be taken up even earlier than camping. For swimming one must wait for late May or June if it is a question of open-air conditions. For the national game of Cricket good preparation is essential. Net and fielding practices should be made possible after May 1st. Lack of opportunities for Cricket should not rule out summer games; Baseball and Rounders or a combination of the two will attract, and some of the games recommended for winter use can also be used. It is by no means necessary to omit gymnastics. Training and "Keep Fit" Tables are applicable all the year round, and if team leaders have been well trained during the winter months a club should be able to count on their conducting such Tables as are required during the summer months.

APPENDIX I

DESCRIPTION OF GAMES

(a) TEAM BALL GAMES

Post Ball is an informal team game.

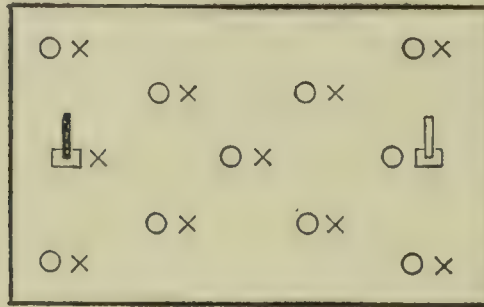


FIG. 266

Two targets are set up one at each end of the space. These may be tins, posts or stumps, jumping stands, indian clubs, etc., and if not fixtures their position should be indicated.

The players divide into two teams and arrange themselves in couples covering the whole space, each marking an opponent. One player of each team is appointed to defend the target.

Game. The aim of the game is to hit the opponents' target. One point is scored for each hit, and the winning team is the one securing the greatest number of points in a given time. Shots at the target may be made from any position and players should move about trying to find openings from which to take aim.

Rules. The game is started by a bounce or throw between two opposing players in the middle of the space.

No player may run with the ball or hold it for more than 3 seconds.

Rough play should be penalised.

If two players hold the ball at the same time it should be thrown up or bounced between them.

In the case of a "foul" a free throw is given to the opposite team.

Basket Ball. A similar game to net-ball but with more movement.

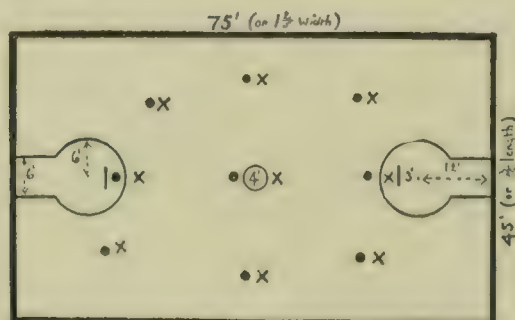


FIG. 267

Apparatus. A football or net ball. Two posts 10 feet in height with rings (in diameter, 15 inches for a football, 18 inches for a net ball) 6 inches from

the post. Instead of the post a backboard 4 feet 6 inches square may be used, the ring being fixed in the centre and 6 inches from the board.

Ground. If out of doors the pitch should be 75 feet by 45 feet, indoors the length and breadth should be in proportion to these measurements. The centre circle should be 4 feet in diameter. In front of each goal there is a lane and a circle which resembles a thick handled table-tennis bat. The lane is 6 feet wide and its sides cut a circle of 6 inch radius which is drawn with its centre 12 feet from the goal. A penalty mark is made 15 feet from the goal.

Game. The object of the game is to throw the ball through the opponents' goal—the ring. The teams are divided into attackers, centres and defenders, as many as 11 constituting a team, though indoors the game is fastest with 5 or 7 players. The game is started by the umpire throwing the ball into the air between the two centre players, who stand outside the centre circle facing their opponents' goal and with one hand held behind the back. The ball must be touched by one of these centres before it is in play. It may then be passed in any direction from one player to another but it may be "dribbled" by bouncing or tossing with one hand. Once the ball is taken with both hands it must be aimed at the goal or passed to another player. A ball out of bounds is thrown in, it must not be aimed at the goal, it must not be held for more than 3 seconds and no player must stand within 9 feet of the one taking the throw-in.

A goal scores 2 points except when scored from a penalty throw when it scores 1 point.

Penalty throws are taken from the penalty mark and all other players must stand outside the circle and lane until the ball touches the ground when it is again in play, unless it has passed through the ring.

Penalties are awarded for:—holding the ball when on the move or for more than 3 seconds when throwing in, pushing, charging or unnecessary roughness, fisting the ball or dribbling with both hands at once. For minor fouls the umpire may award a free throw which is taken from the side line nearest the place of the offence. A goal cannot be scored from a free throw.

Circular Pillar Ball can be played in a small space.



FIG. 268

Apparatus. A football and target (jumping stand, skittle, etc.). The target is set up in the middle of a circle of some 40 feet diameter and a line is drawn across the circle.

The players are divided into two teams, half of whom attack and half defend the target. They place themselves as in the diagram, the defenders of one team being inside the circle facing the attackers of the opposing team who are outside. Players must remain in their own semi-circle.

A goal is scored when the target is hit by an attacker in the outside circle.

For rules see Post Ball (page 260).

End Ball

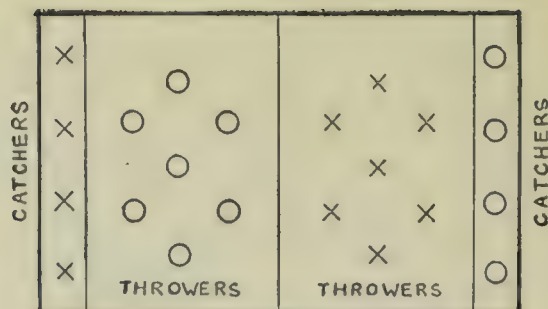


FIG. 269

Apparatus. A small football or netball.

A ground is marked out 32 to 40 feet long and of a breadth proportionate to the size of the teams. The ground is divided into two courts by a line across the centre and a further line is drawn 4 feet from and parallel to each back line.

The players divide into two teams from each of which six or more throwers are chosen, according to the width of the court. The throwers occupy the fore part of the court, while the catchers line up in the end spaces on the sides opposite to the throwers of their own teams.

The game is started by the ball being thrown in from the side line so that it bounces in the centre of the ground. The throwers attempt to secure the ball and to throw it full pitch to their catchers. A point is scored when the ball is caught from such a throw by a catcher standing wholly inside the end space. No point is scored if the ball has first touched the ground or the catcher steps out of the end space. After scoring a point the catcher throws the ball back to his own throwers. If a catch is disallowed the ball is given to the opposite side for a penalty throw.

A thrower may not bounce the ball, but must throw it at once from the spot where he secured it. The opposing throwers try to intercept passes to catchers and any pass from a catcher who has scored a point.

When a ball passes out of court over a back line, a player on that side of the ground recovers it, and, standing on the back line, passes it to one of his own throwers and the game goes on. When the ball passes out of court over a side line a player in the space from which it went out recovers it and, standing on the side line, throws it to one of his own throwers.

For any infringement of rules, a player from the opposite team is given a throw from the centre line to his catchers.

Newcombe. A team game in which throwing and catching are the main features.

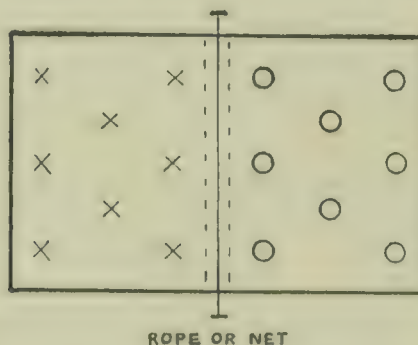


FIG. 270

Apparatus. A football; badminton net or rope stretching across the ground at a height of five feet.

Ground. Space required approximately 30 feet by 50 feet, a chalk line should be drawn 3 feet from the net on either side to mark the neutral space.

Description. Players divide into two teams of from 8-10 a side. The game consists of throwing the ball over the net and trying to touch the ground in the opponents' court beyond the neutral space. The opponents try to intercept the ball and return it over the net in the same way. When the ball touches the ground a point is scored in favour of the team which threw it.

The game is begun by a service taken by a player from any point on the base line. The server may either aim directly over the net or pass the ball to a forward player of his own side; failure to catch the ball in this case counts against the team. The service is taken by each side in turn. The side first scoring thirty points wins.

Rules. 1. Players may not run with or kick the ball and must throw or pass from the point at which it was caught.

2. The ball must not be hit with the closed fist or batted over the net, it may, however, be passed with the open palm to a player on the same side.

3. If in service or play a ball is thrown out of court, into or under the net, or touching the net falls into the neutral space, a point is scored by the opponents of the thrower.

A ball which touches the net but drops into court is treated as a good throw.

Variation. The game is sometimes played according to badminton rules, only the serving team may score. In this case the game is begun by a preliminary rally to decide which team shall serve first. If the serving side wins a rally it scores a point; if it loses, the service passes to the other side. A fault made by the serving side puts the opponents in. If the receiving side is at fault a point is scored by the serving side. It is a "fault" if the ball is thrown out of court, into or under the net or if it falls into the neutral space.

Other variations are as follows :—

- (i) The dividing net or rope placed at about 8 feet from the ground.
- (ii) The game may be played using gymnastic beams, the crossbars of goal posts or the tie beams in some old buildings or sheds.
- (iii) Heading and kicking (as a preparatory Soccer game) may be included in a court of normal size.
- (iv) Out of doors, where ample space and high nets such as those forming the surround to a tennis court are available, light kicking may be introduced, thus making a good preparation for Rugby Football.

Volley Ball

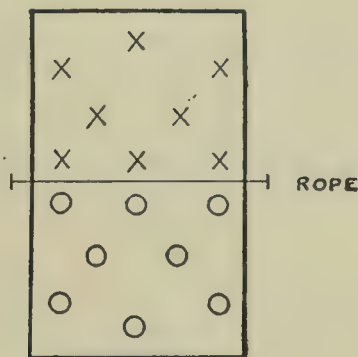


FIG. 271

Apparatus. A large rubber ball or small football, a net or rope tied across the middle of the ground about one foot above the heads of the players.

Description. A court of about 50 feet by 30 feet is suitable for teams of 6 or 8 a side.

The players are divided into two teams, each team occupying one court. A player of one team, the server, stands behind the back line of his court and bats (not throws) the ball with his hand to another player, sending it either over the net to the opposing team or to another player on his own side. The ball is then volleyed from player to player, the object being to pass it over the net so that the opposing players cannot return it.

Only the side which is serving scores. If this side wins a rally it scores a point, if it loses the service passes to the other side. The side which first scores thirty points wins.

Rules. 1. The ball must be batted either with one hand or both but may not be bounced, thrown, caught or kicked.

2. A player may hit the ball three times in succession if he so desires, but must get rid of it on the third hit.

3. The server is allowed a second try if his first service fails ; if his second also fails the service passes to the other side.

4. The ball is in play only while it is in the air ; as soon as it touches the net or ground the rally is over.

The penalty for a breach of the rules by the serving side is loss of the service. If the receiving side is at fault a point is scored by the serving side.

Before this game is taken up there should be a good deal of practice by small groups in keeping the ball in the air by batting it with the hands. At first, it may be caught in both hands before being batted. Unless some skill is first acquired the game will prove so slow that the players will not be interested.

An advanced variation for use with football teams is the introduction of heading the ball, either as the sole method of volleying or in combination with batting with the hands.

Hand Ball. There are rules published for a game of this name, but it is here proposed to describe one or two simple forms which are known under that name.

(1) Teams of from nine to fifteen players can play under the rules of Association Football, the ball being propelled with the hand instead of the foot. Only the flat of the hand may be used, and the ball may not be scooped, thrown or carried nor may it travel above shoulder height. Penalties for fouls are taken from a point 5 yards in front of goal, the goal-keeper remains in the goal but all other players must stand 3 yards clear of the goal and the ball.

(2) The game can be less restricted to the ground by permitting bouncing or tossing in the air with one hand while a player is on the run, as in Basket Ball.

(3) Another variation may be made by dividing the field of play into two areas by a line drawn longitudinally down the centre, players being restricted to their own half as in Skittle Ball. A reserved goal area is then required and can be formed by an equilateral triangle with sides of 14 feet in length. A suitable goal width is 7 feet, and a crossbar—if used—should be 5 feet from the ground.

Change Football. A method of playing *three-a-side* football in a gymnasium, with sudden changes taking place in the groups engaged. It is a method which is applicable to several other games described here.

Apparatus. A football and 4 skittles or similar objects about 2 feet high.

Ground. The goal lines are drawn 2 feet from the ends but the side lines are formed by the sides of the gymnasium.

The goals are formed by two skittles set up 3 feet apart on the goal lines. A goal area is formed by drawing a semicircle with a 9 foot radius from the centre of the goal.



FIG. 272



FIG. 273

Game. The object of the game is for the different groups of a team to score goals by dribbling and kicking the ball through their opponents' goal, i.e. between and below the top of the skittles.

The teams consist of 12 players and are divided into groups of 3, so that each group has two forwards and one back. The players sit behind their goal line in groups facing their opponents. The ball is placed in the centre of the field. The game is started by the Leader (Referee) calling out the number of one group, e.g. "Ones!" The "Ones" then run forward into the playing space and immediately try to score a goal.

From time to time the Leader calls out the number of another team, e.g. "Threes!" This forms the signal for those in the playing space to cease play at once, and for the groups called to take up the game without delay.

The general rules of Association Football are applied, except that there is no offside and that no player is allowed inside the goal areas during *any* part of the game. For the breach of any rule a free kick is taken from the centre by a player of the opposing side. During this free kick players are not allowed to prevent the ball from passing between the skittles.

Skittle Ball

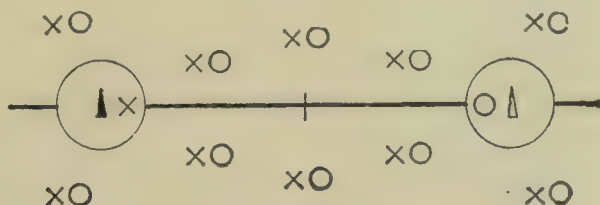


FIG. 274

Apparatus. Two skittles and a football.

Ground. A line is drawn down the centre of the gymnasium or ground and may be from 40 to 70 feet in length. At each end of the line a circle of 5 to 8

feet in diameter is described, in the centre of which the skittle is set up. The line is continued 5 to 10 feet beyond the circles. Half way between the circles a penalty mark should be made.

Game. The teams should consist of an odd number of players, thus allowing for a skittle guard whose field of play is the circle in which the skittle stands, and an equal number of players (paired with an opponent) on each side of the line. The object is to knock down the opponents' skittle with the ball. The game is started by the ball being bounced between two players on the same side of the line and near the centre. When handled by one of these players the ball is in play and should then be *passed* towards the players who are best situated to attack the skittle. If the skittle is knocked down by the opponents 2 points are scored, if by the skittle guard 1 point is scored. A *penalty throw* is taken from the halfway mark and the skittle is not defended, but to score 2 points the ball must hit the skittle direct or after bouncing *inside* the circle. Penalties are awarded for :—kicking, rough play, or a defender other than the skittle guard stepping into his circle. A *free throw* is taken from the spot where the infringement of the rules took place and is awarded for :—running with the ball, holding the ball more than 3 seconds, using the fist, crossing the centre line, or entering the opponents' circle.

Rugby Touch

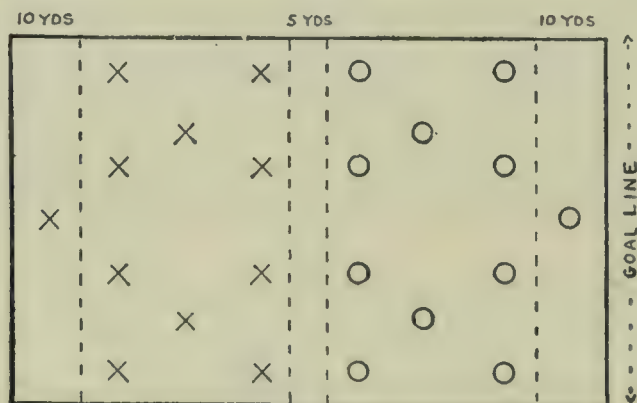


FIG. 275

Apparatus. Association or Rugby football.

Ground. A rectangular space to be marked out with white lines.

Length, 70–80 yards. Width, 35–40 yards.

The goal line is the whole length of the back line. Lines are drawn across the ground 10 yards from each goal line.

Side flags or intermittent lines mark a space 5 yards in width across the centre of the ground.

Arrangement of Players. For 11 a side : 4 forwards, 2 half-backs, 4 backs and a goal-keeper or line-guard.

The forwards line up across the field on either side of the 5 yards space.

The backs stand a little in front of the 10 yards area. The half-backs are on either side of the field midway between the forwards and backs.

The goal-keeper stands in front of the goal line.

Description. The object of the game is to break through the opposing defence and to score a goal by carrying the ball across their goal line without being "touched" by one of their team.

The game is begun by a "pass" taken by the team who did not have the choice of ends; after a goal it is taken by the team against which the goal has been scored.

When in possession of the ball a player should run with it and try to make as much ground as possible, but should be ready to pass and not risk a "touch" if another player of his team is better placed for opening up the game or scoring.

A "touch" is a tap on the person of the player with the ball, not a push, a charge, or a tackle, and no player may "touch" an opponent who is not actually in possession of the ball.

Time. The game may be played from 10 to 20 minutes each way according to the size of ground, age, and stamina of the players.

Rules. (1) Passing may be in any direction except in the 10 yards area, when all passes made by the attacking team must be backwards.

(2) Any player in possession of the ball, if "touched" by an opponent, must pass immediately.

A player is not allowed after being "touched" to gain advantage by taking time to look round for a player to whom to pass.

(3) The ball may not be kicked or fisted and all rough play should be penalised.

(4) If the ball passes over either back or side lines, except when a goal is scored, it is returned into play by a "throw-in", taken by a member of the opposite team from the point where the ball crossed the line.

The *penalty* for all breaches of rules is a free throw against the offending team taken from the spot where the breach occurred. No player shall be within 5 yards of the player taking the free throw.

Long Ball. A form of rounders but with a straight track and with certain restrictions in regard to hitting.

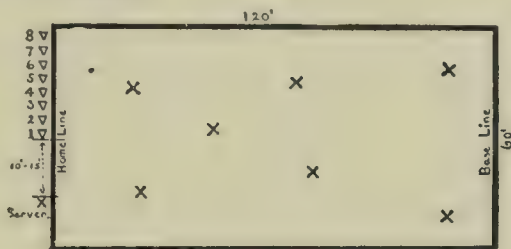


FIG. 276

Apparatus. A tennis or rubber ball and a short rounders bat. For indoors a small football or large rubber ball and the hand is used as a bat.

Ground. A rectangular pitch 120 feet long and 60 feet wide. Indoors, half these measurements will be appropriate, the sides of the building may represent side lines, but a *home* and *base* line must be marked on the floor.

Game. The object of the game is for the team that is batting to score runs by individual batsmen completing a "run", which is reckoned from the home to the base line and a return to the home line, without being hit with the ball thrown by one of the team that is fielding. Teams can be composed of as many as 15 players according to the size of the pitch. The batting side stands in file along the home line with the leading man at the centre of the line. The players take their turn at batting, taking their place at the tail of the file after completing a run. The members of the fielding side spread themselves over the pitch, one of their number acting as server to the batsman, standing 10 to 15 feet from the leading batsman on the same side of the home line.

The serve is made under-arm and is "good" if within reach of the batsman and at a height between his shoulder and knee. Only one good service is allowed. After the serve, the batsman may either run to the base line or, passing behind the server, stand on the home line ready to run to the base line at the first favourable opportunity. A "good" hit is one that first hits the ground beyond the *base* line (hits the wall at that end), or passes over the side lines (reaches the side walls) after touching the ground inside the pitch. The fielders field the ball and attempt to hit their opponents when running between home and base lines. The ball should be passed to those best placed

to hit the runner, it must not be held for more than 5 seconds, and no fielder may take more than 3 steps with the ball, otherwise a hit cannot be scored.

The side is out when the ball is caught off a hit, or first hits the ground behind the home line or outside the side lines. Also when a batsman is hit by the ball when he has one or both feet in the area of the pitch, if he intentionally obstructs a fielder or if there is no batsman behind the home line. When the batting side is out the fielders dash over the home line while the batting side rush to retrieve the ball and endeavour to hit one of their opponents before they have crossed the home line. If this is done, another change is made, and so on, several changes being possible before a team settles down to bat. When a catch is made by a fielder he must drop the ball at his feet, and wherever the ball may be when the batting side is declared "out", no fielder must again touch the ball until it is his team's duty to retrieve it.

The side scoring the greatest number of runs at the end of an agreed time is declared the winner.

(b) GAMES SUITABLE FOR EARLY TRAINING IN CO-OPERATIVE PLAY AND IN MARKING OPPONENTS.

Dodge and Mark. A warming up activity introducing running and the fundamentals of attack and defence.

Players place themselves two and two together, one the "attack", the other the "defence". At a given signal the attacks must try to get "free", and the defences must follow them closely, and try to keep within an arm's distance, so that when the whistle blows, they can touch their opponent.

The players then reverse the positions, so that both get a turn in "covering their man".

Keep the ball moving. The players arrange themselves in small groups of 5 or 6 with a small ball or football to each group. On a given signal they move about in every direction keeping the ball passing from one to the other as speedily as they can. They should keep going with a steady easy run as this encourages natural breathing; try to send the ball to everyone taking part; avoid crowding by filling the whole space in which they are entitled to move.

Variation. Two or more opponents may be chosen to intercept the ball while the other players pass from one to the other. A point against the "attacking" team may be scored every time the "defence" touches the ball, or the attacking players may try to score as many consecutive passes as possible before a defence intercepts.

Intercepting in Threes

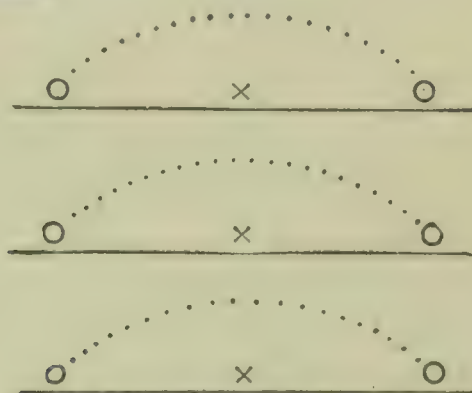


FIG. 277

Players arrange themselves three together with one in the middle. The two outside ones pass the ball (usually a tennis ball) from one to the other and the inside one has to try to intercept it. If the middle one secures the

ball he changes with the player who threw it. Provided space allows the players can run freely and dodge anywhere, in which case the practice becomes extremely vigorous. (Fig. 277.)

Wandering Ball

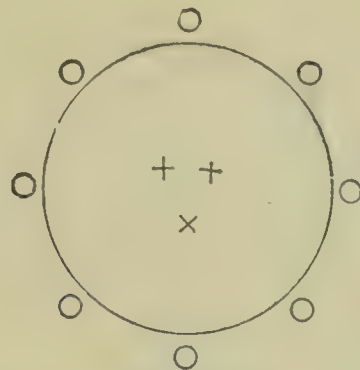


FIG. 278

Apparatus. A bean bag or ball.

The players form a circle, with one or more in the middle. A bean bag is thrown across from player to player, while those in the centre try to intercept it. The bag should be thrown quickly and the passes varied in height and direction. Feints should be made to mislead the middle players. When one of them succeeds in catching the bag he changes with the player who threw it.

Quickness in anticipation and action are called for in this game.

Circle Pass Out is a practice for attack and defence training arranged with one central thrower who tries to pass the ball to players in the outside circle while the inner guards strive to intercept it. After a certain period of play the guards should change with the circle players so that all get practice in "marking down" as well as "getting free".

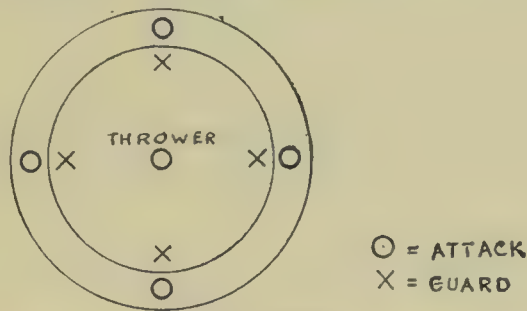


FIG. 279



FIG. 280

Team Dodge Ball

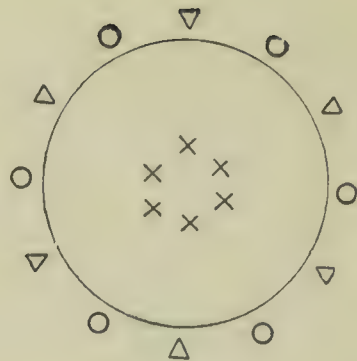


FIG. 281

Apparatus. One or more footballs.

The players are divided into three or more groups, all but one of which space themselves round a large circle which has been chalked out. The players of the remaining group take up positions inside the circle. The object of the game is to put out the players inside the circle by hitting them with the football which is thrown by players on the circle line. The players inside may not leave the circle, but may dodge, jump and run about freely in order to evade the ball. Players when hit should immediately take their places on the circle and help with the throwing. Throws should follow in quick succession and accurate fielding should be encouraged.

The game may continue until only one player is left, who is the winner of his team, or the last two or three players of each group may be allowed to compete in a final round to decide the winner.

Another method of playing is to set a time limit for each group, the winning group being the one having the greatest number of players left in at the end of the period.

Dodge Football is played as above, except that the outside team must hit the players in the middle by kicking the football at them. The hands must not be used at all.

Three Court Dodge Ball

Apparatus. A football or other large ball.

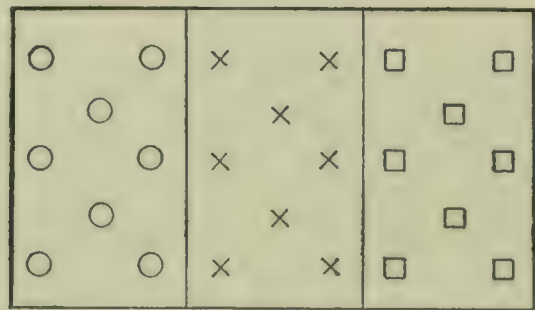


FIG. 282

The ground is divided by lines into three equal courts. The players divide into three teams, one occupying each section of the ground. The object of the game is for the players in the two end courts to throw the ball and hit the players in the middle court, the players in the middle court meantime doing everything in their power while remaining in the court to evade the ball. A point is scored when the ball hits a player. The three

teams occupy the central court in turn, for a specified time. The team against which the lowest number of hits is scored is the winning team. The teams who are throwing the ball should co-operate by passing the ball amongst their players to secure hits. No hit may be scored if a player has one or both feet over a line.

All-in Tag

Apparatus. Coloured braids for each member of the class.

The game is a variation of ordinary touch. The " He " wears a coloured band and tags as many as he can. When touched a player puts on a braid and assists in the catching. The game is best played for a given number of minutes to see how many the " He's " can catch in the time or, alternatively, how many can remain free.

Team Tag is similar to the above except that members of one team act as " He's " and try to tag or put out as many players as they can in a given time of not more than one or two minutes. The team securing the largest " bag " is the winner. The penalty of standing out is of short duration, and this " knock-out " method can be employed from time to time, for it adds zest to the game.

Football Tag. Individuals or Teams act as " He's " and they score by kicking or throwing a football to hit the runners below the knee. Scoring is done by counting the number of hits made in a given time, or by allowing the game to proceed until all are touched, in which case braids must be used as described above.

Team Passing. Players divide into two teams ; each marks down one of the opposing team. Team A pass the ball among themselves while Team B try to intercept it, the object being to make the greatest number of consecutive passes. It is best to begin with small groups of 3 or 4 couples, so that crowding is avoided and the players learn to place themselves in a good position for receiving passes from their own side.

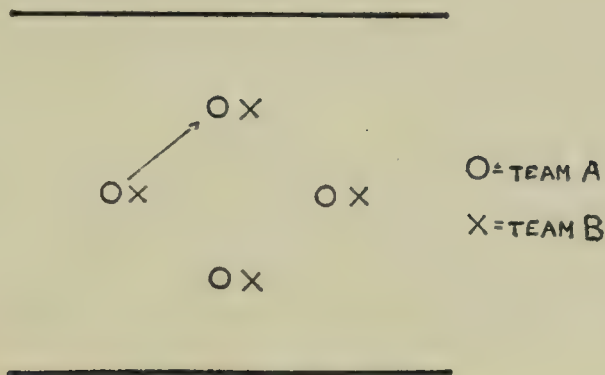


FIG. 283

(c) RACES TO DEVELOP SPEED AND AGILITY

Free and Caught

Two or more " He's " are chosen and the remainder of the players scatter over the playground. The " He's " tag as many as they can. Immediately a player is touched he must stand still, but can be released and take part in the game again by a touch from a free player. The object of the game is for the " He's " to get everyone standing still, if possible, in a given time, while all the free players try to prevent it. The game calls for enterprise and persistence on the part of the " He's ".

Team Tag, see above.

One-hand Tug. (Fig. 284 (a).)—Opponents face opposite directions, grasp each others wrists and place inside feet together. To take the strain opponents lunge sideways with the outer foot, thus straightening the inside arm. The outer arm is raised sideways to assist the balance. On the command " Pull ! " each tries to pull the opponent over a line or towards a mark (wall, etc.).

Line Tug. (Fig. 284 (b).)—Two teams, with not more than six in each, line up, facing each other, on either side of a centre line. One team takes a small step to one side, so that the players stand alternately ; each then grasps with his left hand the left hand of the opponent on his left, and similarly the right hand of the opponent on his right. To take the strain all put the left or right foot backwards and straighten the arms. The object is for one rank to pull the other right over the centre line.

As the game may be continued till every member of one team is pulled over, plenty of room is needed to allow for the swing of the line. If the line is broken the contest should be stopped.



FIG. 284

Pulling Contest (Poison). (Fig. 284 (c).)—Four or more players hold hands forming a ring round a chalk circle. All pull, with the object of forcing any one of the others to step into the circle. A skittle can be used instead of the circle the object being to make one of the players knock it over.

Four-Cornered Tug. (Fig. 284 (d).)—A strong rope, the two ends of which are knotted firmly together, and four small objects, e.g. bean bags, stones, etc., are required. The rope is placed on the ground in the form of a square—the corners should be marked to facilitate replacement—and an object placed in a chalk circle 5–6 feet away from each corner.

The players are paired off. Two pairs take part, the members of each pair placing themselves at opposite corners. The rope is picked up with the same hand by each player. To take the strain each player lunges outward towards the object and raises his free arm in that direction. On the command " Pull ! " the aim is for a pair to pick up two objects, working in combination for this purpose. In the case of a long pull the grasping hand can be changed on a prearranged signal.

If taken by teams, the leader takes the corner position and the other members of the team take their places on either side of him, grasping with the hand which allows them to face him. The aim is for a team to pick up the object near its own corner.

Arms length Touch. (Fig. 285 (a).)—Two players stand facing each other with feet astride and slightly more than arm's length from each other. The object is to touch the opponent's head, body or legs (not arms or hands) and avoid being touched by him. The feet must not be moved though heels and toes may be raised, and should a player lose his balance he retakes his distance, but forfeits all points scored up to that stage.

Balance Wrestle. (Fig. 285 (b).)—Two players face each other with one knee raised and grasping hands palm to palm with elbows down. The object is to force the opponent to lose his balance and be obliged to place the raised foot on the floor. Hopping to maintain balance is not permitted though there is bound to be a certain amount of movement of the foot on which the players are standing. If taken in the Forward Lunge position, the outer edges of the forward feet should be touching. The object is to press or pull the opponent off his balance so that he either moves one or both feet or is forced to touch the floor with any part of the body other than the feet.

Boat Race in Pairs. (Fig. 285 (c).)—Practice in the necessary action is essential before races can be taken, and it therefore forms an interesting activity. Two players sit facing each other resting on each others feet, one has the knees together and the other apart, and the knees are bent sufficiently to allow the hands to rest at arms length on the partner's shoulders. Progress is made in either direction by a rocking movement accompanied by alternate stretching and bending of the knees, the stretch taking place when the player who is to move backwards is off the floor.



FIG. 285

Wrist Wrestle. (Fig. 285 (d).)—Two players face each other in the Prone Lying, Feet Astride position with one arm behind the back. The players should be sufficiently close to allow of a hand grasp, with forearms vertical and with about six inches between the elbows. The object is to force the opponent's forearm backwards to the floor without raising the elbows from the floor or moving the body.

Cock Fighting. (Fig. 285 (e).)—Two players face each other with toes touching in the Sitting, Knee Bend position with their wrists grasped under the thighs. The object is to upset the opponent backwards by getting the toes under those of the opponent and heaving upwards.

Indian Wrestle. (Fig. 285 (f).)—Two players lie side by side on their backs, with their feet in opposite directions and their adjacent arms linked at the elbow. They lift the leg nearest to their opponent and, by a sudden movement, each endeavours to link his heel behind that of his opponent and force him into a backward roll.

Pushing Contest in Pairs. (Fig. 285 (g).)—Two players face each other in the Forward Lunge position making contact with the palms of the hands, the arms being kept straight. The object is to force back the opponent over a given mark without changing the relative position of arms, body or feet.

APPENDIX II

ATHLETIC SPORTS

There are many factors which have an influence on the success or failure of a Sports Meeting, chief among which are those connected with organisation. The following details are given in order to provide a handy reference for essential points.

Marking out tracks. A track which provides four laps to the mile is probably the most convenient, but the nature of the ground so frequently controls the shape and size of a track that alternative methods should be known.

A track usually consists of two parallel lines with semicircles joining their ends, the radius for these semicircles being equal to half the distance at which the parallel lines should be set apart. It is therefore possible, by knowing the length of the lines and their distance apart, to lay out various tracks, as follows :—

(1) For a track with 4 laps to the mile :—

- | | | | |
|------------------------|-----------------|----------|------------------|
| (a) The Broad track .. | 90 yards lines, | 246 feet | 1 inch apart. |
| (b) Narrower tracks .. | 110 " " | 207 " | 11 inches apart. |
| Or | 130 " " | 169 " | 9 " " |

(2) For a track with 5 laps to the mile :—

50 yards lines, 238 feet 8 inches apart.

(3) For a track of 330 yards :—

45 yards lines, 227 feet 2 inches apart.

In all these examples the 100 yards and 120 yards hurdles (with 2 feet 2 inches to spare in No. 3) can be laid out inside the track.

The width of a standard track is 8 feet.

When measuring up distances on the track itself they must be measured 12 inches outwards from the inside edge of the track.

Strings or Lanes. The width between them should be not less than 4 feet. Strings and posts required.

Relay Races. Exchange area 10 yards each side of the starting line. Batons required.

Hurdles. 3 feet 6 inches maximum height ; 3 feet 3 inches for those between 16½ and 18 years ; 3 feet for those between 14 and 16½ ; number of flights reduced to eight or seven for those under 15 years. First Hurdle 15 yards from start ; 10 yards between flights ; finish 15 yards beyond last hurdle.

Note.—See also suggestion on page 169, Athletics Section.

High Jump. Jumping stands 12 feet apart. Jumping Pit 15 feet by 10 feet. Spare laths. A rake.

Long Jump. Level ground for run-up. Take-off board fixed in and flush with the ground and painted white. Dimensions : 4 feet long, 8 inches wide and 4 inches deep. Sifted soil on pit side of board to assist judges. The pit, which is dug 10 feet beyond take-off board, should be 15 feet long and 5 feet 6 inches wide. Pegs for marking jumps, board to place across pit for measuring purposes. Measuring tape. Rake.

Pole Jump. High Jumping stands. A step ladder for measuring jump. Poles. Otherwise as for High Jump.

Shot and Hammer. A circle of 7 foot diameter. 16 lbs. shot or hammer for adults, 12 lbs. shot for those 16½ to 18 years, 8 lbs. or less for those under 16½. (See page 186, Athletics Section.)

Discus. A circle of 8 feet 2½ inches diameter. For adults, weight not less than 4½ lbs. ; for those under 18 years, 3½ lbs. ; for those under 15 years, 2½ lbs. Have more than one discus of size required.

Javelin. A scratch line of 12 feet in length marked on the ground. For adults, length not less than 8 feet 6 inches, weight not less than 1 lb. 12¼ oz. For those under 18, length 7 feet 6½ inches, weight 1 lb. 5½ oz. Several javelins required.

Tug-of-War. Select level arena of sufficient length, bearing in mind the length of the rope and the length of the pull. Rope not less than 105 feet for two teams of eight, and not less than 4 inches in circumference. Rope markings : three, one in the centre and one on either side. Ground markings : three lines parallel to each other. The distance of the other markings from the centre one on the rope and on the ground to be in accordance with the length of the pull : 6 feet for adults giving a 12 foot pull, 4 feet for those under 18 years giving an 8 foot pull.

Other equipment required :—

Ropes and posts for enclosing the course.

Short sticks with small flags attached to mark the inside of the track.

Marking machine, if available.

Bucket of lime-wash and brush.

Finishing posts.

Short posts with board attached to show starting points on track.

Two or three balls of worsted.

Starting pistol, bell or gong and megaphones.

Stop watches.

Notice and scoring boards.

Fork for use in jumping pits.

Small wooden pegs for marking throws at Shot, Hammer, Discus and Javelin.

Sawdust.

Equipment for the fancy events, such as :—obstacles, sacks, cricket balls.

Officials' badges.

Judges' reporting cards.

Recorder's result form.

Officials :—

Referee, to deal with all points of dispute.

Judges, usually working under a chief Judge.

Starter.

Timekeepers.

Record Keeper with orderly.

Stewards for dressing room.

Marshall or Whip for assembling competitors, with Assistants.

Programme. Difficulties in arrangement are created by those who wish to enter for everything. It will be impossible to satisfy these, but the majority will devote themselves to events which are usually linked together. For the track events it is advisable to divide them into Short and Long distances, the Short being those from 80 to 440 yards, including the hurdles, and the Long being those from $\frac{1}{2}$ mile to 3 miles. Place these alternately on the programme, starting with the shortest in each. Field events have to be inserted as and when seems most suitable. The larger the meeting the more possible will it be to run field and track events concurrently.

In working out the length of the programme the following times may serve as a guide :—

100 yards and 120 yards hurdles—2 heats per minute.

220 yards— $1\frac{1}{2}$ minutes, 440 yards—2 minutes.

$\frac{1}{2}$ mile—4 minutes per heat.

For the mile allow 6, and for the 3 miles, 20 minutes.

High and Pole jumps—9 minutes, and long Jump—4 minutes per competitor.

Shot, Hammer, Discus and Javelin—5 minutes per competitor.

APPENDIX III

SWIMMING SPORTS

The following details should be considered by those who may be responsible for the organisation of swimming races, diving competitions and galas.

The Bath. Swimming baths vary in length and breadth, and it is therefore necessary to know the dimensions before deciding the number of competitors which can be included in a heat, the number of turns to be made to cover a stated distance, and the need for finishing points other than at the ends of the bath. The following is a guide regarding the number of competitors :—

Four competitors with 19 to 24 feet clear space.

Five " " 25 " 30 " " "

Six " " 31 " 36 " " "

Seven " " 37 " 42 " " "

Eight " " 43 " 48 " " "

Even in the open water of river or sea the difficulty of judging makes it undesirable to start more than eight in any heat in distances under 300 yards.

In open water the starting, turning and finishing points whether consisting of stages, boats or booms must be securely moored so that they are stationary and at right angles to the Course.

For diving, the stages in a bath will presumably be fixed at appropriate heights, but in river or sea precaution should be taken to see that there is a sufficiency of water below the point of entry into the water. A broad principle on which to calculate is, that the height of a diving stage should not exceed twice the depth of water.

Officials.—A Manager who has entire responsibility for the organisation of the sports, who needs to give special consideration to changing accommodation, accommodation for the audience and the appointment of the appropriate officers. A Referee to whom the Judges can refer and whose decision in the case of an appeal is final. A Starter and Check Starter. Two or more Judges (three for diving competitions). Timekeepers. A Handicapper where necessary. A Steward who is responsible for correctness of costume, for the behaviour of the competitors and for the dressing rooms, with Assistants.

A Method of Scoring Points.—For team relays, to award 15 points for 1st place, 10 points for 2nd place and 5 points for 3rd place, is not unusual, but the values given to the places depend on circumstances, e.g. the relationship of relays to individual events.

For other events award a point to all finishing the race according to the number racing in the final, e.g. from five points to one point where there are 5 competitors in the final.

Open-air conditions other than in a Bath.—Special precautions are necessary for the safeguarding of bathers in the open sea and in rivers, lakes or ponds, in respect to ordinary bathing and to the many informal races or diving competitions which may take place. In the sea the danger may arise from mud, quicksands, current and submerged rocks. In the river from mud, holes, weeds, tins and broken bottles. In lakes or ponds, from similar dangers as in the rivers, to which should be added the danger of the unsuspected presence of springs. (See Chapter on Camping.)

APPENDIX IV

A BOXING MEETING

The following details are given as a guide to those on whom falls the responsibility for organising a boxing meeting.

The Ring.—The ring should be a roped square, with sides measuring between 14 and 20 feet. The posts, if forming part of the ring must be padded. The floor should be covered with carpet, felt or other soft material. There should be at least three ropes, the top one 4 foot 6 inches high, and the bottom one not more than 1 foot 6 inches from the floor. If the ring is raised, the stage should not be more than 4 feet high, and the seats of the referee and judges should be on the same level as the stage. There should be a space of 2 feet between the ropes and the edge of the stage.

Equipment.—For the Ring :—Chairs for corners, towels, sponges, water bottles, sawdust boxes, resin for the ring floor. For competitors :—Sashes, if desired, boxing gloves, 8 oz., but for Boys, weights up to and including Feather Weight, 6 oz. For the officials :—Chairs and tables or desks, scoring pads and pencils, a stop watch (preferably two), a gong or bell.

Officials.—A Manager who has entire responsibility for the organisation of the meeting. A Referee and two Judges. These will need to be duplicated if the meeting is a long one. A Timekeeper. A Register Keeper to whom is attached an Orderly for communication between the ring officials. An Announcer or M.C. A dressing room Steward with one or more Assistants. Seconds for those boxers who do not provide their own.

Medical Inspection.—All competitors should be medically examined before they are allowed in the ring. Arrangements should be made for a medical officer to be present during the combats.

Weighing-in.—This should be arranged before the meeting commences. Competitors should weigh-in stripped or in boxing kit.

Method of Drawing.—The names should be drawn from a hat or box. Where there are 4, 8, 16 or 32 competitors in the same weight there will be no byes. Otherwise draw up the first series of combats with sufficient byes to make up to one of these even multiples of four, e.g. where there are 12 competitors there will be 4 byes, or with 23 competitors there will be 9 byes. In the first case the byes will be the first four names drawn out, leaving eight

competitors to box in the 1st series, and then, with the four byes, eight to box in the 2nd series. If, owing to a retirement later in the meeting, a competitor would get a second bye, there would be another draw.

Example of a draw, showing order of combats :—

	1st Series.	Semi-Final.	Final.	
A.	Bye	5	9	11
B.	Bye			
C.	Bye	6		
D.	Bye			
E.	1	7	10	
F.				
G.	2			
H.				
I.	3	8		
J.				
K.	4			
L.				

Duration of Meeting.—To calculate the duration of a meeting (1) Add 4 or 5 minutes to the length of the rounds, e.g. with bouts of three rounds of 2, 2 and 3 minutes duration respectively, reckon 12 minutes for each bout. (2) Ascertain the number of bouts by subtracting the number of the weights from the number of the competitors, e.g. with 38 competitors in 4 weights, the number of bouts is 34. Therefore, in this case 6½ hours would have to be allowed for the meeting, which would most probably be spread over two evenings.

Duration of Bouts :—

For team competitions :—Three rounds ; two rounds of 2 minutes and one round of 3 minutes. For novices, two rounds of 1½ minutes and one round of 2 minutes. For school boys, three 1 minute rounds.

Individual contests :—Never more than six rounds. 3 minutes for experienced boxers, 2 minutes for others.

All-in competitions :—One 1 minute round for all.

In all contests or competitions the interval between rounds should be of 1 minute duration.

A draw is inadmissable ; an extra round for the purpose of arriving at a decision is not allowed.

APPENDIX V

STANDARD TESTS, ETC.

1. In the performance of ordinary gymnastics there is perhaps too little by which the average person can gauge his own progress. Suppleness, strength and skill, which are the characteristics of all-round physical well being develop very gradually and, with the performance of ordinary exercises, individual progress, though obvious to the Leader, may not be so to the members of the class. They may feel fitter, and some will obtain satisfaction from this feeling or from a consciousness of general progress, but there will be many who need

to undergo some measurable test before they are satisfied that they are making real progress ; especially is this the case with those whose physical powers are below the average. Further, there is an inherent desire in every youth and man to pit himself at times against others—as seen in our games instinct—but as an individual rather than as a unit in a team.

2. The following suggestions are made in the hope that they may meet this need. They embrace ideas for competitions and for tests, in the form of either individual performances which give a team aggregate, as in “ Potted Sports ”, making use of the team method employed in gymnastics, or in attempts in certain measurable activities (applied gymnastics) to reach or exceed a certain “ Standard ” performance which is recognised as within the grasp of all, and thereby indicating that the performer can attain a certain degree of physical ability in keeping with his age.

Activities under the headings of Suppleness or Agility, Strength or Power, and Skill or Muscular Co-ordination should all be represented and the following lists are by no means exhaustive :—

- (i) *Suppleness or Agility*.—High Kick, High Reach, Long Reach, Low Reach, High and Long Jumps and Hop, Step and Jump (all three jumps taken with either a standing or running start), Race over an obstacle course, sprints and hurdling.
- (ii) *Strength or Power*.—Pull up, Press up, Horse Power, Weight carrying, Heaving the weight.
- (iii) *Skill or Muscular Co-ordination*.—Fill the Bucket, Zigzag Dribbling, Aiming at Target (Throwing, Bowling), Throw and Catch.

These are described later.

3. For a competitive team event, take any of these activities which lend themselves to inter-team rivalry, in number equal to the number of the competing teams, and in duration as far as possible of equal length. See Group Activities in Table 8.

Thus with four teams there will be four events, and, by changing round, each team will compete in all four events, e.g. (a) Long Reach, (b) Weight Carrying, (c) St. Long Jump, (d) Aiming at Target (Throwing).

It may even be possible for all four teams to carry out the same event simultaneously on the lines of a relay race, e.g. (a) Fill the bucket, (b) Sprint Relay or Obstacle Relay, (c) Pull up, (d) St. High Jump, in which all four teams compete simultaneously in (a) and (b) ; (c) and (d) each being carried out by 2 teams simultaneously after which they change from (c) to (d) and vice versa.

The events in such “ Potted Sports ” will be so marked that 4, 3, 2, 1 points can be awarded for the relative achievement of each team. The team scoring the highest number of points for the four events being the winner. In various events graded standards may be employed in order to give the more proficient greater incentive to go all out ; or a general standard for an event may be agreed upon, only those reaching this standard gaining points for their teams. With skilful judges this method can be applied to other gymnastic exercises, e.g. vaulting and agility exercises, thus increasing the range of the activities mentioned above.

4. Another method of creating interest in all-round gymnastic ability would be to award certificates to those able to reach a certain standard in a number of exercises, such exercises being drawn from the lists of Jumping, Vaulting and Agility exercises from which the normal Gymnastic Tables are constructed. Where necessary, standards for different ages should be included, e.g. in the Jumps.

The certificates awarded or the records displayed might be of three grades : Third Class for those passing 50 per cent., Second Class for those passing 65 per cent., and First Class for those passing 80 per cent. of the tests, which are selected according to the individual's taste, and are carried out at any time during the session (season).

For example :—From the exercises given in Chapter 2, draw up a list of thirty exercises, as follows :—

Jumps—

Running High Jump (straight run)	} Standards for different ages (see page 285).
Standing High Jump	
Standing Long Jump	
Standing Hop, Step and Jump	
Running Two Strides and a Jump	

Vaults—

Astride Vault (Buck)
Astride Vault backwards (Buck)
Astride Vault (Horse with pommels)
Horizontal Astride Vault (Box lengthways)
Face Vault (Box or Horse crosswise)
Through Vault (Horse with pommels)
Through Vault (Box)
Through Vault with delayed hand-beat (Horse with pommels or Box)
Oblique Back Vault (Box or Horse)
Side Vault (Box or Horse)
Handspring Vault (Low Box crosswise, Box lengthways)
Balance Vault (Box or Horse).

Agilities—

Two Forward Rolls
Backward Roll to Hand-standing
Dive forward roll over low obstacle
Cartwheel
Hand-standing without support
Hand-spring over back
Hand-spring from Low Box crosswise
Running Hand-spring (Low Box crosswise)
Running Hand-spring with double take-off
Head-spring (Low Box, Mat)
Back-spring
Flip-Flap
Somersault ; or Hand-spring, Head-spring and Back-spring combined.
1st Class = 24, 2nd Class = 20, 3rd Class = 15 Events.

5. *Standard Tests.* To make the tests more individual, graded standards are required for each activity. In the description of the events some indication of the standards will be given for those over 18—those between 16 and 18 and those between 14 and 16 years of age, where this is possible, but they must be regarded as merely suggestive and should give place to local standards, which can quickly be discovered by trial. Further, as physical ability increases it will be found that the originally accepted standards will need to be revised.

The first thing to ascertain is a standard for each activity but, as encouragement is needed (1) for the good triers, a figure something below "Standard" is required, and (2) for those acquiring greater proficiency, something above "Standard" is recommended. So that there should be "Pass", "Standard", "1st Class", and even "Special" grades in each event. Each of these to have a certain mark value, e.g. 1, 2, 3, 4.

These attainments in the various activities will be unsatisfying unless converted into a more concrete meaning. They should give some indication to the individual of his realisation of 100 per cent. physical ability. Each grade should therefore represent a mark of physical ability.

For grade 1 or Pass	..	..	..	..	50
„ 2 or Standard	..	..	..	..	75
„ 3 or 1st Class	..	..	..	..	100
„ 4 or Special	..	..	..	..	125

It is not suggested that all activities mentioned under the three headings should at one and the same period be brought into a scheme of Standard Tests. There is ample from which to select and from which to compile sets of tests suitable to the conditions of accommodation and season. It is suggested that whereas each group (suppleness, strength and skill) should be represented, the number of activities taken in each group may vary, e.g. suppleness 3, strength 2, skill 2.

At the end of the run of a series of tests a change might be made.

Throughout the run of the series, records should be kept, and from these it should be possible for an individual to ascertain at any stage his physical ability coefficient, for example :—

"A's " records show—							Physical
Suppleness or Agility—							ability value.
High Kick	..	..	..	Pass	..	1	50
St. Long Jump	..	..	..	1st Class	..	3	100
Sprint	..	..	..	1st Class	..	3	100
Strength or Power—							
Pull up	..	..	..	Standard	..	2	75
Heave the Weight	..	..	..	Standard	..	2	75
Skill or Muscular Co-ordination—							
Fill the Bucket	..	..	..	1st Class	..	3	100
Aiming	..	..	..	Pass	..	1	50
							525
							Physical Ability Co-efficient = 75 per cent.

DESCRIPTION OF TESTS

(i) Suppleness or Agility

1. *High Kick.* Kick as high as possible without the standing leg leaving the ground. The kick must be tested with both legs, the average height to score. Pass : shoulder height ; standard : eyebrow height ; 1st class : own height ; special : own height + 6 inches.

2. *High Reach.* From the crouch position jump in the air as high as possible to touch a suspended object with *both* hands. Treated as a handicap ; own height + so many inches, e.g. suppose the " standard " for seniors be own height + 36 inches. With the greater strength of Seniors their standard should be relatively higher than for Juniors.

3. *Long Reach.* Sometimes known as " Chalking the Line ". With the toes against a chalk line and a piece of chalk in one hand, place the other hand on the ground and, reaching out with the free hand, put a chalk mark on the ground as far forward as possible, then with a vigorous push, recover to the standing position without touching the ground with the second hand,

dragging the supporting hand along the ground or allowing the toes to cross the line. Height again must be used for handicapping and the grades should be related to the mean effort of both hands.

4. *Low Reach.* A test of the looseness of hamstrings, and the suppleness of the whole spine. Stand with the toes at the edge of a platform (bench, chair, etc.) and with heels together and knees stretched reach down and test the ability to touch the toes with finger tips or to go beyond. The "Pass" should be just to touch the toes, the scale above a pass being raised 2 inches at a time.

5. *High Jump, Long Jump, Hop, Step and Jump.* Whether taken from the standing position or with a run the short people will be at a disadvantage unless a mild handicap is applied. In Standing High Jump and Hop, Step and Jump, experiment with an allowance of an inch for an inch, thus:—Determine "Standard" for a senior performer of 5 feet 8 inches, say 3 feet High Jump and 20 feet Hop, Step and Jump. Allow one inch below these standards for every inch in height of those shorter than 5 feet 8 inches and, similarly, add one inch to these standards for every inch in height of those taller than 5 feet 8 inches. In Long Jump allow $\frac{1}{2}$ inches in place of inches. In the Running High Jump any style should be allowed. In all the jumps which are performed with a run, experiment with the same handicaps as when performed with a standing start.

6. *Race over an obstacle course.* A simple course arranged in the hall or gymnasium which can be set up at any time with exact accuracy.

7. *Sprints.* From a 50-yard dash to a 100 yards sprint on a suitable surface.

8. *Hurdling.* This is possible when a level surface of 120 yards and 10 adjustable hurdles are available.

(ii) Strength or Power

9. *Pull up.* With undergrip to pull the chest to touch the bar or beam.

10. *Press up.* In the Front Support position to bend and stretch the arms without resting the chest or knees on the floor. High Front Support (hands one foot from the floor) is more suitable for those under 16 years. Horizontal Front Support (feet one foot from the floor) might be used for 1st Class and Special with seniors.

11. *Horse Power.* A test of energy rather than strength. Devise some means of lifting a heavy weight a certain height by pulling on a rope, e.g. reeve a rope through two blocks and at one end attach a heavy weight (shot or bricks) which in rising indicates the height on a scale. The performer takes the other end of the rope in both hands as in tug-of-war but has his feet fixed against a rib of wood on the floor.

A better test of strength would be to use a highly compressed spring, such as one from a motor car, in place of the weights. An indicator to show the degree of extension of the spring would not be difficult to arrange.

12. *Weight Carrying.* A course of 20 yards, two buckets or bags each loaded with a weight of 30 lbs. for those under 16 years and 40 lbs. for those over 16 years. The start is from a line at one end of the course, the toes of the competitor and the buckets touching the line. The test is to carry one bucket at a time and place it against the line at the other end of the course, the first with the right hand, the second with the left, and then to return immediately carrying both buckets to the starting point, i.e. a run of 80 yards, the second 20 yards being run without a bucket.

13. *Heaving the Weight.* The best test is to obtain the average length of "put" with right and left hand with the ordinary shot; 8 lbs. for those under, and 12 lbs. for those over 16 years. A method more adapted to indoor

conditions is the two-handed heave with a medicine ball ; 6 lbs. for those under, and 8 lbs. for those over 16 years. Two types of heave are recommended :—(a) In the Astride Position the ball is first swung down between the legs and released forward as the body swings up again, or (b) a throw as in a touch throw in Soccer, the start being made with the ball held above the head. Both these methods need very careful marking owing to the extent of the surface of the ball that strikes the ground. See Medicine Ball Exercises, page 140.

(iii) Skill or Muscular Co-ordination

14. *Fill the Bucket.* Similar to a potato race. Six bean bags and a bucket, two lines 42 feet apart with marks every six feet between them on which the bean bags are placed. The competitor stands toeing the line at one end, the bucket being placed on the line at the other end. The bean bags must be picked up one at a time and placed in the bucket, which, when it contains all six bags is carried over the starting line. Each competition should have two runs the first picking the bags and the bucket up with the right hand, and the second with the left hand.

15. *Zigzag Dribbling.*—A football and a course similar to that in 14 but with skittles or indian clubs in place of bean bags. Using either foot dribble the ball in and out the skittles circling the last skittle before crossing the line. The competitor must cross the finishing line within 3 feet of the ball. No skittles to be knocked down.

16. *Aiming at Target.*—This can be taken in various ways. (1) Throwing at a bulls-eye target at a range of 30 feet. (2) Throwing between (a) vertical and (b) horizontal gaps or spaces at the same range as in (1). For the target in (1) which is slung 4 feet from the ground have a bull's-eye of 6-inch diam. = six points, an inner of 18-inch diam. = 4 points, and an outer of 30-inch diam. = 2 points. For the target in (2) have four vertical or horizontal lines on a wall, or slung poles two feet apart, the extent of the target being limited to six feet each way. A hit between the centre lines or the ball passing between the centre poles counts 3 points, if between the outer and inner lines or poles 1 point. Throws which cut the lines or hit a pole are given the benefit of the higher score. Six throws should be taken with each hand, in example (2) at both types of target.

Aiming at Target by means of a bowling test can be carried out where a 20 to 22 yds. pitch is available with a good surface or matting at the wicket end. A yard in front of the batting crease draw a rectangle 1 foot wide and 3 feet long. Six balls allowed, one point for every ball pitched within the rectangle. Make 5 points "Standard", 6 points plus 2 hits on wicket "1st class", and 6 points plus 4 hits on the wicket as "Special".

17. *Throw and Catch.*—To throw at a target 12 inches in diameter slung 8 feet from the ground and (a) catch the return standing 8 feet away, or (b) catch the return after the first bounce standing 12 feet away. If the target is hit and the ball caught in one of the two ways indicated a "catch" is scored. Twelve consecutive catches make a good "Standard".

Some Suggested "Standards"

An examination of existing standards in this country and abroad shows great variation, and, as previously mentioned, local standards, determined after careful experiment and adjusted from time to time, will prove most satisfactory. Therefore, the following standards must not be regarded as more than suggestions.

Those under 16 years will be referred to as Juniors, and those over 16 as Seniors.

References to grades relate to the "Pass" (i.e. below "Standard"), "1st Class" and "Special" grades.

High Kick, High and Low Reach.—Some indication of standards and grades are given in the description.

High Jump, Standing.—Juniors 2 ft. 6 in., Seniors 3 ft. 0 in. Grades at 3 in. intervals.

High Jump, Running.—Juniors 4 ft. 0 in., Seniors 4 ft. 6 in. Grades at 3 in. intervals, but for Seniors at 6 in. intervals above "Standard".

Long Jump, Standing.—Juniors 5 ft. 6 in., Seniors 6 ft. 6 in. Grades at 6 in. intervals, but for Seniors at 9 in. intervals above "Standard".

Long Jump, Running.—Juniors 14 ft. 0 in., Seniors 16 ft. 0 in. Grades at 1 ft. intervals, but for Seniors 1 ft. 6 in. intervals above "Standard".

Hop, Step and Jump, Standing.—Juniors 17 ft. 0 in., Seniors, 20 ft. 0 in. Grades at 1 ft. 6 in. intervals, but for Seniors at 3 ft. 6 in. intervals above "Standard".

Hop, Step and Jump, Running.—Juniors 20 ft. 0 in., Seniors 24 ft. 0 in. Grades at 2 ft. intervals, but for Seniors at 4 ft. intervals above "Standard".

Note.—Juniors' "Special" grade equals Seniors' "Standard" in each case.

See also descriptions for suggestions regarding a handicap for height.

Sprints.—100 yards. Juniors 13 $\frac{2}{5}$ secs., Seniors 12 secs.

Hurdling.—Juniors, 75 yards, 7 flights, 2 ft. 6 in. hurdles, 13 $\frac{2}{5}$ secs. Seniors 120 yards, 10 flights, 3 ft. 3 in. hurdles, 20 secs.

Pull Up.—Juniors 3 times, Seniors 5 times.

Press Up.—Juniors 4 times, or 6 times in High Front Support, Seniors 6 times.

Weight Carrying.—For Seniors, as described in 12—22 secs.

Heaving the Weight.—For Seniors, as described in 13(a)—25 ft.

Fill the Bucket.—For Seniors, as described in 14—22 secs.



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